

## CHORD PROFILE # 4 (BLUE DENIM)

MUSIC BY  
BERNARD HERRMANN

ANALYSIS  
By  
Bill Wrobel



The following is my "Chord profile" of the complete score, written way back in September 2002. I am inserting images and editing some material "now" at this writing [January 20, 2016 as part of a big project to re-work old "rundowns" and chord profiles. While the vast majority of the chords are identified, there is room for error in some locations due to uncertainty as to what Herrmann intended. "N/A" normally means "Not Applicable" since no chords are present. "?" will generally mean uncertainty in those relatively few occasions. "Chord Frequency Results" slight discrepancies are more or less dependent on whether uncertainty is present or not in some cues, and whether isolated instances of certain chords are factored in or not. So it is best to see them in some cues as a *more or less* accurate assessment of percentages! : )

The score was composed May 15-June 15, 1959. You can personally research the score at UCSB's Bernard Herrmann Collection, Box 52, and also microfilm Reel 1, Item 5. Total score length is 66 pages.

#1  
①

Prelude "Blue Denim"

*Allargo Impetuoso*

SL  
Ob.  
1  
cls 60  
2  
B.Cls  
F.Hr.  
Harp  
[Hand-credited by Bill Welch]

*Allargo Impetuoso*

AV 1 & 2  
(10) II  
(6) V  
(6) VC  
(3) CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

C#7 11 A#7 p#7 p#7

## BLUE DENIM

"Prelude 'Blue Denim'" Reel 1 pt 1. *Allargo Impetuoso* in  $\frac{3}{4}$  time. 87 bars, 8 pages, 1:36, pages 2-9 (page 1 has in bold letters *CONDUCTOR* and then *Blue Denim*). Track # 17 [Note: You can hear the track on the Internet as an audio clip if you click on the above *Film Score Monthly* URL]. Instrumentation: Flute, oboe, 3 clarinets, bass clarinet, 4 horns, harp, 10 violins I, 10 violins II, 6 violas, 6 VC, 3 CB.

Bar 1 = C# half-diminished 7<sup>th</sup> (C#/E/G/B).

Specifically, the flute plays *ff sempre* Line 2 B-B-B-B-B-B 8ths notes while the oboe plays Line 2 G-G-G-G-G 8ths (all notes crossbeam connected). Clarinet I also plays six Line 2 G 8<sup>th</sup> notes [written A an M3 interval above since it is a Bb transposing instrument] while clarinets III & II play C#/E [written D#/F#] notes. Violins I (*div* or *divisi*) play *ff (sempre)* six Line 2 E/B 8ths while *divisi* violins II play six Line 2 C#/G 8ths.

Bar 2 = C# half-dim 7<sup>th</sup>.

Specifically, the flute now plays G-G-G-G-G-G 8<sup>th</sup> notes (connected by a crossbeam) while the oboe plays Line 2 E notes. Clarinet I now plays Line 2 B [written C#] notes, clarinet II on G [written A], and clarinet III on E [written F#]. Violins I now play Line 2 C#/G 8<sup>th</sup> notes, and violins II play E/B 8<sup>th</sup> notes.

Bar 3 = C# half-dim 7<sup>th</sup>.

Here the melody line begins, played *ff* (fortissimo) by four horns while the violins (etc.) repeat Bar 1. The horns play Line 1 B [written Line 2 F# a P5 interval above] half note to A legato to G [written E to D] 8<sup>th</sup> notes (connected by a crossbeam).

Bar 4 = C# half-dim 7<sup>th</sup>.

As the violins (etc.) repeat Bar 2, the horns continue the melody line phrase with Line 1 D# [written A#] *rinforzando*-marked ( > over note) dotted quarter note legato to E 8<sup>th</sup> (followed by a quarter rest). The violas enter the musical scene playing *sff* Line 1 D# *rinforzando* dotted quarter note legato to E 8<sup>th</sup> (followed by a quarter rest). The celli play also plays Line 1 D# dotted quarter to E 8<sup>th</sup>.

Bars 5-6 = Bars 3-4.

Bar 7 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Specifically, the flute plays Line 2 A-A-A-A-A-A 8<sup>th</sup> notes while the oboe plays Line 2 Eb notes. Clarinet I plays G 8<sup>th</sup> notes, clarinet II on A, and clarinet III on Line 2 C. Violins I play C/A 8<sup>th</sup> notes while violins II play Eb/G notes. The horns continue the melody line of Line 1 A [written E above] half note to G legato to Eb [written D to Bb] 8<sup>th</sup> notes.

Bar 8 = A half-dim 7<sup>th</sup>.

The flute plays Line 2 G 8ths while the oboe plays Line 2 C 8ths. Clarinet I plays Eb notes, clarinet II plays G 8ths, and clarinet III plays Line 2 C 8ths. *Divisi* violins I play Eb/G 8ths while violins II play C/A 8ths. The violas and celli play small octave B dotted quarter note *rinforzando* to middle C 8<sup>th</sup> (followed by a quarter rest). The horns play small octave B dotted quarter note legato to middle C [written G] 8<sup>th</sup> note (followed by a quarter rest).

Bars 9-10 = Bars 7-8.

Bar 11 = F# half-dim 7<sup>th</sup> (F#/A/C/E). [:07 Track # 17]

Now the violins play the melody line. They play *ff* on Line 3 E half note to D legato to C 8<sup>th</sup> notes. Meanwhile, the flute plays six Line 2 F# 8<sup>th</sup> notes while the oboe plays Line 2 E notes. Clarinet I plays six Line 2 F# 8ths, clarinet II on Line 2 C, and clarinet III on Line 1 A 8ths. Horns II & I Line 1 F#/A [written C#/E above] 8<sup>th</sup> notes while horns IV & III in the staff below play Line 1 C/E [written G/B] 8<sup>th</sup> notes.

Bar 12 = F# half-dim 7<sup>th</sup>.

The violins continue the melody line on Line 2 G# *rinforzando* dotted quarter note legato to A 8<sup>th</sup> (followed by a quarter rest). The violas and celli play *sff* on



Line 1 G# rinforzando dotted quarter note legato to A 8<sup>th</sup> (followed by a quarter rest).  
The horns (etc.) repeat Bar 11.

Bar 13 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The violins continue the melody line with Line 3 C half note to Bb legato to Ab 8<sup>th</sup> notes. The flute plays Line 2 F-F-F-F-F 8<sup>th</sup> notes (connected by a crossbeam) while the oboe plays Line 2 D 8<sup>th</sup> notes. Clarinets play Ab/C/F 8<sup>th</sup> notes. Horns II & I play F/Ab 8ths while horns IV-III play C/D.

Bar 14 = D half-dim 7<sup>th</sup>.

The violins continue the melody line with Line 2 E rinforzando dotted quarter note legato to F 8<sup>th</sup> note (followed by a quarter rest). The violas and celli play Line 1 E dotted quarter note to F 8<sup>th</sup> as well (followed by a quarter rest). Horns (etc.) repeat Bar 13.

Handwritten musical score for "Blue Denim" (Percussion). The score is written on multiple staves, including strings (SL, OB, CLS, BCL), woodwinds (FL, OBO, CLS, BCL), brass (Hr, Trp), and percussion (HP, I, II, V, VC, CS). The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Hand-copied by Bill Walsh" is visible. The score is numbered 15 through 25 at the bottom.



Bar 15 = D half-dim 7<sup>th</sup>.

The violins play Line 2 Ab half note to G legato to F 8<sup>th</sup> notes. Meanwhile, the flute plays Line 2 D-D-D-D-D 8ths while the oboe plays Line 2 C 8<sup>th</sup> notes. The clarinets play Line 1 F/Ab/D (d'') notes. Horns play starting small octave Ab/C/D/F 8<sup>th</sup> notes.

Bar 16 = D half-dim 7<sup>th</sup>.

The violins play Line 2 C rinforzando dotted quarter note legato to D 8<sup>th</sup> (followed by a quarter rest). Violins & celli also play this but Line 1 register. Horns (etc.) repeat Bar 15.

Bar 17 = N/A. [12] However, we see the G maj (G/B/D) chord on the 3<sup>rd</sup> beat. Specifically, the celli and basses (VC/CB) play *sff* Great octave register rinforzando G dotted half note legato to A half note next bar (followed by a quarter rest). The bass clarinet plays *sff* small octave G dotted half note rinforzando legato to A half note next bar. After a quarter rest, the flute/oboe/clarinet I/horns III-IV/violins I play *f* < (forte crescendo) middle C# legato to D quarter notes. After a quarter rest, clarinets III & II and horns II-I play *f* < small octave G/B half notes legato to (Bar 18) A/C rinforzando-marked dotted half notes *sff* > (for horns but *ff* > for clarinets). After a quarter rest, violins II in Bar 17 play *f* < small octave B half note to (Bar 18) middle C rinforzando dotted half note *sff* >. After a quarter rest, the violas play small octave G half note to (Bar 18) A dotted half note rinforzando.

Bar 18 = N/A. However, we see the A min (A/C/E) chord on the 3<sup>rd</sup> beat. The flute/oboe/clarinet I/horns III-IV/violins I play D# rinforzando half note legato to E quarter note *ff* >.

Bar 19 = N/A. However, we hear the B min (B/D/F#) on the 2<sup>nd</sup> beat, and G maj on the 3<sup>rd</sup> beat. Specifically, celli & basses play Great octave B rinforzando dotted half note to (Bar 20) small octave C half note (followed by a quarter rest). The bass clarinet plays small octave B to Line 1 C notes. After a quarter rest, the flute/oboe/clarinet I/horns III-IV/violins I play Line 1 F# to G quarter notes. After a quarter rest, clarinets III-II and horns II-I play B/D half notes to (Bar 20) C/E rinforzando dotted half notes. After a quarter rest, violins II play Line 1 D half note to (Bar 20) E dotted half note, while the violas play B half note to next bar's middle C dotted half note.

Bar 20 = N/A. However, we see the C aug (C/E/G#) to A min on the 2<sup>nd</sup>-3<sup>rd</sup> beats. The flute/oboe/clarinet I/horns III-IV/violins I play G# half note legato to A quarter note.

Bar 21 = G maj (G/B/D). The bass clarinet plays Line 1 D rinforzando dotted half note to (Bar 22) E half note (followed by a quarter rest). The violins/VC/CB play the same but small octave notes. After a quarter rest in Bar 21 (start of the *poco a poco rall*), the flute/oboe/clarinet I/horns I-II/violins I play Line 2 (Line 1 for horns) C# legato to D quarter notes. After a quarter rest, clarinets III-II and horns IV-III play G/B half notes to (Bar 22) A/C dotted half notes.

Bar 22 = A min (A/C/E).

The flute/oboe/etc. play D# rinforzando half note legato to E quarter note.

Bar 23 = B min (B/D/F#).

The bass clarinet/violins/VC/CB play F# rinforzando dotted half note to (Bar 24) G# half note (followed by a quarter rest). After a quarter rest, the flute/oboe/etc.

play F# to G quarter notes. After a quarter rest, clarinets III-II and horns IV-III play B/D half notes to (Bar 24) C/E dotted half notes tied to dotted half notes in Bar 25.

Bar 24 = C aug (C/E/G#). The flute/oboe/etc. play G# rinforzando half note to A quarter note tied to dotted half note in Bar 25.

Bar 25 = F# half-dim 7<sup>th</sup>.

The harp plays the ending touch to this section (since Bar 17) with the rising arpeggio of fortissimo 16<sup>th</sup> note figures starting small octave F#-A-C-E (connected by two crossbeams) to next figure starting Line 1 F#-A-C-Line 2 E (e'') to Line 2 F#-A-C-Line 3 E (e''').

Handwritten musical score for "Blue Dan" in 3/4 time, marked "Molto Cantabile e Largamente (in 3)". The score is for a full orchestra and includes parts for strings (SL, Ob, CLs, B. CL), woodwinds (Hr, Fl), harp (HP), and brass (I, II, V, VC, CB). The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. A handwritten note "Hand-copied by Bill Wozel" is visible. The score ends with a series of red circled numbers (26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39) indicating bar numbers.

Bar 26 = A min/9 (A/C/E/B). *Molto Cantabile e Largamente (in 3)* [:18]

Violins I and play the principal melody line fortissimo of Line 2 B half note to A legato down to E 8<sup>th</sup> notes. Violins II play *ff* legato rising 8<sup>th</sup> notes starting small octave A-Line 1 E-B-Line 2 C (c'') to Line 2 E tenuto quarter note. After an 8<sup>th</sup> rest, the viole play rising 8<sup>th</sup> notes small octave E-B-C (c' or middle C) up to E tenuto quarter note. The VC play *ff* (*molto sost*) on Great octave A dotted half note down to (Bar 27) D dotted half note. The CB play that Great octave A dotted half note legato up to (Bar 27) small octave D dotted half note. The flute, oboe and horn I play *ff* on Line 2 B half note legato to A quarter note. Clarinets play *ff* (*molto sost*) starting Line 1 B/C/E dotted half notes legato to (Bar 27) G/A/C dotted half notes. The bass clarinet plays small octave A [written B] dotted half note down to (Bar 27) D dotted half note. The horns IV-III-II play *ff* B/C/E dotted half notes to (Bar 27) A/C/E.

Bar 27 = A min 7/11 (A/C/E/G/D).

Violins I play Line 2 A half note to F# quarter note (all four notes in Bars 26-27 are played under the legato slur/phrase line). Violins II play rising quarter notes Line 1 A-B-C (c'') while viole play those notes an octave lower. The flute/oboe/horn I play G half note to F# quarter note.

Bar 28 = G maj/9 (G/B/D/A).

Violins I play Line 2 A half note to G down to C 8<sup>th</sup> notes. Violins II play rising 8<sup>th</sup> notes starting small octave G-D-G-B up to Line 2 D tenuto quarter note. After an 8<sup>th</sup> rest, viole play D-G-B 8ths to Line 1 D tenuto quarter note. The VC play Great octave G dotted half note down to (Bar 29) E dotted half note. The CB play that G dotted half note up to (Bar 29) small octave E dotted half note. The horns play A/B/D dotted half notes to (Bar 29) G/B/D notes, while horn I plays Line 1 A half note to G quarter note. (same for flute/oboe but an octave higher). Clarinets play A/B/D dotted half notes to (Bar 29) E/G/B notes. The bass clarinet plays small octave G dotted half note to next bar's E dotted half note.

Bar 29 = E min/9 (E/G/B/F#).

Violins I (and oboe/flute) play Line 2 F# half note to E quarter note. The viole and violins II play rising legato quarter notes G-A-B.

Bar 30 = ??. Uncertain. Perhaps temporarily the A min 7 (A/C/E/G).

Bar 31 = D Dom 9<sup>th</sup> (D/F#/A/C/E).

Bar 32 = G maj (G/B/D). *A tempo (in 1) [:27]*

The flute/oboe/clarinet I/violins I/viole play Line 2 (Line 1 for violas) C# half note legato to D quarter note. Horns III-IV play *ff* (*molto tenuto*) small octave G tenuto dotted half note. After a quarter rest, clarinets III-II and *div* violins & celli play G/B (Line 1 for clarinets and violins; small octave for VC) half notes legato to (Bar 33) A/C rinforzando dotted half notes.

Bar 33 = A min (A/C/E). Violins I (etc.) play D# rinforzando quarter note to E half note. The two horns play A tenuto dotted half note.

Bar 34 = G maj (G/B/D).

Violins I (etc) play F# half note to G quarter note. After a quarter rest, two clarinets, violins and celli play B/D half notes to (Bar 35) C/E rinforzando dotted half notes. The two horns play small octave B tenuto dotted half note.

Bar 35 = A min (A/C/E).

Violins I (etc.) play G# rinforzando quarter note to A half note. The horns play middle C [written G above] tenuto dotted half note.



Bar 36 = A min/9 (A/C/E/B). Temporarily A min 9 (A/C/E/G/B). *Largamente* (in 3) [:31]

Violins I play fortissimo the melody line of Line 2 B half note down to E quarter note. Viole play *f* < on Line 1 B half note to A quarter note. The VC play rising quarter notes starting Great octave A-E-G (g). The CB play Great octave A dotted half note legato up to (Bar 37) small octave D dotted half note. The bass clarinet plays forte crescendo on small octave A dotted half note to (Bar 37) D dotted half note fortissimo. The harp in Bar 36 is *arpeggiando* (vertical wavy line rolled chord) forte on half notes starting Great octave A/E/B/C (bottom staff) and starting Line 1 B/C/E/B (top staff), followed by a quarter rest. After a quarter rest, the flutes play Line 1 B half note crescendo to (Bar 37) A dotted half note decrescendo, while the oboe plays Line 2 E half note to (Bar 37) C dotted half note. Clarinet I plays Line 2 C [written D] half note to next bar's G dotted half note. After a quarter rest in Bar 36, clarinets II-III play small octave E to G quarter notes. After a quarter rest, horns IV-III-II play Line 1 C/E/G half notes to (Bar 37) A/C/E dotted half notes, while horn I plays *espr* on Line 1 B to A quarter notes.

Bar 37 = D Dom 11<sup>th</sup> (D/F#/A/C/E/G) or D maj and C maj polychord.

Violins I play Line 2 G half note to F# quarter note (all four notes in Bars 37-38 are played under the legato slur/curve line). Celli continue the quarter note ascent on small octave A-B-C (c'). Viole play G quarter note to F# half note.

Bar 38 = G maj/9 (G/B/D/A).

The harp is *arpeggiando* on half notes starting Great octave G/D/A/B (bottom staff) and Line 1 A/B/D/A (a'') half notes (top staff), followed by a quarter rest. Violins I play Line 2 A half note down to Line 1 B quarter note while viole play Line 1 A half note to G quarter note. VC play rising quarter notes starting Great octave G-D-E. CB play Great octave G dotted half note up to (Bar 39) small octave E dotted half note. After a quarter rest, violins II play B/D (d'') half notes to (Bar 39) G/B dotted half notes. Etc.

Bar 39 = E min/9 (E/G/B/F#). Violins I play F# half note to E quarter note. Etc.

Bar 40 = A min 7<sup>th</sup> (A/C/E/G).

The harp is *arpeggiando* on half notes starting Great octave A/E/G/B (bottom staff) and Line 1 G/A/C/G (g'') to staff, followed by a quarter rest. Violins I play Line 2 G half note down to C quarter note. Etc.

Bar 41 = D Dom 9<sup>th</sup> (D/F#/A/C/E). Violins play E half note to D quarter note.

Bar 42 = C# half-dim 7<sup>th</sup> (C#-E-G-B). [:39]

Another subsection commences here. The flute/oboe/clarinet I play *mf dolce* crescendo descending quarter notes Line 2 B-A-G. Divisi violins I play *p* < Line 2 C#/E dotted half notes to (Bar 43) A/C half notes (followed by a quarter rest). Violins II play Line 1 G/B dotted half notes to (Bar 43) Eb/G half notes. Viole play Line 1 E dotted half note on the up-bow to (Bar 43) middle C half note (followed by a quarter rest). VC play *P (subito)* middle C# half note down to E quarter note.

Bar 43 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

The flute/oboes/clarinet I continue the *dolce* descent on Line 2 Eb half note (this note and the three quarter notes in the previous bar were played under the legato slur line). Then C quarter note is played as the start of a new phrase. The harp is *arpeggiando* on half notes starting small octave G/A/V/Eb (bottom staff) and Line 1 G/A/C/Eb (top staff), followed by a quarter rest.

The image shows a handwritten musical score on aged paper. The score is written in ink and includes several staves. The top section includes staves for SL, Ob, Cl, and RCL. Below these are staves for Hr, Hr, and a section labeled 'Hand-copied by Bluepenim'. The bottom section includes staves for I, II, V, VC, and CA. The score is heavily annotated with red ink, including a large wavy line across the middle staves and various numbers (46, 47, 48, 49, 50, 51) written in red circles. There are also handwritten notes in Russian and English, such as 'Bluepenim', 'Hand-copied by Bluepenim', and 'Poco a poco ando esgito'.

Bar 44 = G maj 7<sup>th</sup> (G/B/D/F#).

The flute/oboe/clarinet I play descending quarter notes Line 2 F#-E-D. Violins I play Line 1 G/B dotted half notes on the up bow and crescendo to (Bar 45) F/Ab half notes decrescendo (followed by a quarter note) while violins II play D/F# to next bar's C/D. Viole play small octave B dotted half note to (Bar 45) Ab half note (followed by a quarter rest). VC play small octave G half note down to B quarter note to (Bar 45) D half note.

Bar 45 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The flute/oboe/clarinet I play C half note to B quarter note. The harp is *arpeggiando* on half notes starting small octave D/F/Ab/C (bottom staff) and Line 1 D/F/Ab/C (top staff).







Violins I (with flute/oboe/clarinet I) play B half note to A quarter note decrescendo. VC play A dotted half note. After a quarter rest, violins I play middle C/E half notes decrescendo while violas play small octave B half note.

Bar 51 = D half-dim 7<sup>th</sup>. Violins I play Line 2 C half note to B quarter note. VC play Ab dotted half note. After a quarter rest, violins II play F/Ab half notes while violas play middle C/D half notes. The flute/oboe/clarinet I plays Ab dotted half note (played legato along with the two notes in the previous bar).

Bar 52 = D Dom 9<sup>th</sup>. Violins I play Line 2 E half note legato to D quarter note, and VC on small octave A dotted half note. After a quarter rest, violins II play F#/A half notes while violas play C/D.

Bar 53 = ??. Possibly B dim 7<sup>th</sup> (B/D/F/Ab). Violins I play F half note to E quarter note while VC play B dotted half note. After a quarter rest, violins II play Line I Ab/B half notes and violas play Line I D/F half notes.

Bar 54 = A half-dim 7<sup>th</sup> (A/C/Eb/G). *Rall.*

Violins play G half note to F# quarter note while the celli play middle C dotted half note. After a quarter rest, violins II play Line 2 C/Eb half notes and violas play A half note.

Bar 55 = B half-dim 7<sup>th</sup> (B/D/F/A).

Violins I play Line 2 A dotted half note legato to (Bar 56) G# dotted half note. Violins II play Line 2 D/F dotted half notes tied to next bar, while violas play B dotted half note tied to next bar, and celli play Line 1 D dotted half note to (Bar 56) F dotted half note. After a half rest, horns play *sfp* < on B/D/F/A half notes to (Bar 56) B/D/F/G# dotted half notes.

Bar 56 = G# dim 7<sup>th</sup> (G#/B/D/F).

The harp plays rising arpeggio 16<sup>th</sup> note figures starting small octave B-D-F-G# to next figure starting Line 1 B-D-F-G# to final figure starting Line 2 B-D-F-G#.

Bar 57 = A min/9 (A/C/E/B). *Largamente (in 3)*. [:56]

Flute/oboe/violins play (violins play the primary melody line) descending quarter notes fortissimo Line 2 B-A-E. Clarinets play Line 1 B/C/E dotted half notes legato to (bar 58) G/A/C dotted half notes. The bass clarinet plays *ff (sost)* small octave A dotted half note down to (Bar 58) D dotted half note. Etc.

Bar 58 = ??. Possibly D Dom 7/11<sup>th</sup> (D/F#/A/C/G). Violins play Line 2 G half note to “5” 16ths figure (quintuplet) F#-G-F#-E-F#. Etc.

Bar 59 = G maj/9<sup>th</sup> (G/B/D/A). Violins play descending quarter notes A-G-B. Etc.

Bar 60 = E min/9<sup>th</sup> (E/G/B/F#). Violins play Line 2 F# half note to quintuplet 16ths figure E-F-E-D#-E. Etc.

Bar 61 = ??. Violins play descending quarter notes G-F#-C. Etc.

Bar 62 = D Dom 9<sup>th</sup> (D/D#/A/C/E). Violins play Line 2 E half note to D quarter note (finishing the legato slur phrase since the last quintuplet).

Bar 63 = G maj (G/B/D). *Piu agitato (in 1)*. [1:05]

Violas and VC play *ff molto tenuto* small octave G dotted half note. After a quarter rest, violins II (and clarinets III-II) play Line 1 G/B half notes to (Bar 64) A/C dotted half notes. After a quarter rest, violins I (and flute/oboe/clarinet I) play Line 2 C# legato to D quarter notes.

Bar 64 = A min (A/C/E).

Handwritten musical score for "Blue Denim" (P. 7). The score includes staves for Flute (FL), Oboe (ob), Clarinet I (I), Clarinet II (II), Bassoon (B.C.), Horns (Hr), Violins I (I), Violins II (II), Viola (V), and Violoncello (C). The score is marked with "Piu agitato (mol)" and "Blue Denim". The bottom of the page shows measure numbers: (63), (64), 65, 66, 67, 68, (69), (70), (71), (72), (73), (74).

Flute/oboe/clarinet I/violins I play Line 2 D# half note to E quarter note. Viole & VC play A tenuto dotted half note.

Bar 65 = G maj (G/B/D). Viole & VC play the B tenuto dotted half note. After a quarter rest, the flute/oboe/clarinet I/violins I play F# to F quarter notes. Clarinets III-II and violins II play B/D half notes to (Bar 66) C/E dotted half notes.

Bar 66 = A min. Violins I (etc.) play G# half note to A quarter note. Viole & VC play middle C tenuto dotted half note.

Bar 67 = G maj. Viole & VC play Line 1 D tenuto dotted half note. After a quarter rest, violins I & II (etc.) play Line 3 C# to D quarter notes.

Bar 68 = A min.

Bar 69 = B min (B/D/F#) or G# half-dim 7<sup>th</sup> (G#/B/D/F#). *Rall—Molto*

*Largamente*.

Bar 70 = A minMaj 7<sup>th</sup> (A/C/E/G#).

Bar 71 = C# half-dim 7<sup>th</sup> (C#/E/G/B). [1:12]



Violins I & II play fortissimo Line 3 B dotted half note. After a quarter rest, violas play  $p$  < Line 1 G/B half notes tied to (Bar 72) G/B dotted half notes while VC play Line 1 C#/E notes. Clarinets play C#/E/G half notes to dotted half notes next bar. The flute (and I believe oboe) play Line 2 B half note tied to dotted half note next bar.

Bar 72 = C# half-dim 7<sup>th</sup> or A Dom 9<sup>th</sup> (A/C#/E/G/B).

Violins play Line 3 rinforzando A dotted quarter note to G rinforzando dotted quarter note.

Handwritten musical score for a symphony, showing measures 75 through 85. The score includes staves for Flute (FL), Oboe (ob), Clarinet (CL), Bassoon (RCL), Horns (Hr), Harp (Hp), Violins I (I), Violins II (II), Viola (V), Violoncello (VC), and Contrabass (CB). The music is in 4/4 time and features various dynamics like fortissimo (f), piano (p), and sforzando (sf). There are handwritten annotations such as "Blue Venus m.t. Poco Rall", "MIT. Blue Venus p. 8", and "Poco Rall". The score is signed "Hand-copied by Bill Winkler" and dated "May 15-June 15, 1951".

Bar 73 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Violins play Line 3 Eb dotted half note. Viola play Line 1 Eb/G dotted half notes tied to dotted half notes next bar while cello play A/C (c') dotted half notes tied to dotted half notes next bar decrescendo. Horns join in now (silent since Bar 62) playing



forte starting small octave A/C/Eb/G dotted half notes decrescendo and tied to dotted half notes in Bar 74. The clarinets play A/C (c'') dotted half notes tied to next bar. The flute (and oboe) play forte on Line 2 G dotted half note tied to next bar. The harp reappears (silent since Bar 56) playing rising 16<sup>th</sup> note arpeggio figures starting small octave A-C-Eb-G to next figure of Line 1 A-C-Eb-G to next figure of Line 2 A-C-Eb-G (g'') 16ths.

Bar 74 = A half-dim 7<sup>th</sup>.

Violins (continuing the melody line) play Line 3 C legato to D quarter notes to "3" triplet value 8ths C-B-C.

Bar 75 = G maj 7<sup>th</sup> (G/B/D/F#).

Violins play Line 3 F# dotted half note. After a quarter rest, violins play Line 1 D/F# half notes tied to dotted half notes next bar, while celli play small octave G/B half notes tied to dotted half notes next bar. Clarinets play G/B/D half notes tied to dotted half notes next bar, while the flute & oboe play Line 2 F# half note tied to dotted half note next bar.

Bar 76 = G maj 7<sup>th</sup>.

Violins play Line 3 E dotted quarter note to D dotted quarter note.

Bar 77 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

Violins play Line 3 C dotted half note. Violins play middle C/G dotted half notes tied to next bar, while celli play Ab/D (d') notes. Horns play Ab/C/D/F dotted half notes forte decrescendo and tied to dotted half notes next bar. Clarinets play fortissimo Ab/C/D notes, and the flute/oboe play Line 2 F dotted half note tied to next bar. The harp once again plays rising 16<sup>th</sup> note arpeggio figures starting small octave Ab-C-D-F to next similarly noted figures at higher registers.

Bar 78 = D half-dim 7<sup>th</sup>.

Violins play B to Line 3 C quarter notes to "3" triplet value 8<sup>th</sup> notes B-Bb-B.

Bar 79 = A min 7/11<sup>th</sup> (A/C/E/G/D).

Bar 80 = A min 7/11<sup>th</sup>.

Bar 81 = F# half-dim 7<sup>th</sup> (F#/A/C/E).

Bar 82 = ??

Bar 83 = D Dom 9<sup>th</sup> (D/F#/A/C/E).

Bar 84 = Eb maj (Eb/G/bb).

Bar 85 = Eb maj.

Bar 86 = G maj (G/B/D).

Bar 87 = G maj.

*Chord Frequency Analysis:*

37% half-diminished 7ths.

15% major

12% minor

10% Dominant 9ths

9% min/9ths

4% min 7/11ths

4% maj 7ths

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“The Boy” R1/pt2 *Lento e triste* in  $\frac{3}{4}$  time. 25 bars, one page, 1:36, page 10.  
 Note: Bars 2, 10, and 18 were deleted. Located track # 17 starting at 1:43.  
 Instrumentation: *sords* (muted) strings and harp.

Bar 1 = N/A.

The harp (Herrmann positioned the harp with two staves at the bottom of the seven-stave division followed below, after a blank staff, with another seven-stave division of Bars 13-25) plays *p* Contra octave A *acciaccatura* (grace note) up to Great octave A dotted half note (*L.V*) or Let Vibrate. Repeat thru Bar 5. Muted basses (CB) play *p* > Great octave A dotted quarter note (followed by an 8<sup>th</sup> and quarter rest). Repeat thru Bar 5. Divisi muted celli play Great octave A 8<sup>th</sup> note up to small octave E 8<sup>th</sup> note tied to dotted quarter note (followed by an 8<sup>th</sup> rest) while other celli play Great octave A half note followed by a quarter rest. Repeat thru Bar 5. Viole play, after an 8<sup>th</sup> rest, small octave E 8<sup>th</sup> legato up to A half note (repeated thru Bar 5). After a quarter and 8<sup>th</sup> rest, divisi and muted violins II play *p* > Line 1 C/F 8ths legato to B/E quarter notes. Repeat thru Bar 5.

Bars 2-8 = N/A.

In Bar 3, after a half rest, muted violins I begin the melody line playing *pp* < Line 2 E quarter note on the up bow (“v” glyph above the note) up to (Bar 4) B dotted quarter note up to Line 3 D 8<sup>th</sup> legato down to C 8<sup>th</sup> down to Line 2 E 8<sup>th</sup> (all 8ths are crossbeam connected and decrescendo) up to (Bar 5) B dotted quarter note. These six notes are played under the legato slur/phrase line. Then violins I play descending 8<sup>th</sup> notes starting Line 3 D-C-F crescendo. In Bar 6, the CB play Great octave Bb dotted quarter note (followed by an 8<sup>th</sup> and quarter rest) to (Bar 7) G dotted quarter note to (Bar 8) F dotted quarter note (with rests). VC play in Bar 6 the Bb 8<sup>th</sup> up to F 8<sup>th</sup> tied to dotted quarter note, etc. After an 8<sup>th</sup> rest, the viole play small octave F 8<sup>th</sup> legato up to Bb half note, etc. After a quarter & 8<sup>th</sup> rest, violins II play Line 1 D/G 8ths to C/F quarter notes, etc. In Bar 6, violins I conclude the four-note legato phrase on Line 2 A dotted quarter note. Then they play descending 8<sup>th</sup> notes starting Line 3 C-Bb-D (d’’) to (Bar 7) A dotted quarter note up to new slur phrase of descending 8<sup>th</sup> notes Bb-G-D to (Bar 8) Line 2 E dotted quarter note to F-E-G 8<sup>th</sup> notes.

Bar 9 = Bb maj(Bb/D/F). [2:12]

The harp returns playing *p dolce* rising 8<sup>th</sup> notes starting Great octave Bb-F-Bb-D (d’) up to Line 1 F quarter note. The celli play Great octave Bb 8<sup>th</sup> up to F 8<sup>th</sup> tied to dotted quarter note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, viole play small octave F 8<sup>th</sup> up to Bb half note. After a quarter & 8<sup>th</sup> rest, violins II play Line 1 D 8<sup>th</sup> to D/F quarter notes. Violins I continue the melody line on Line 3 E quarter note to D dotted quarter note down to Bb 8<sup>th</sup>. Etc.

Bar 10 = Eb maj (Eb/G/Bb). Deleted bar.

Bar 11 = Ab maj (Ab/C/Eb).

The harp plays legato rising 8<sup>th</sup> notes starting Great octave Ab-Eb-Ab-C up to Line 1 Eb quarter note. Violins I play Line 3 E quarter note to C dotted quarter note to Ab 8<sup>th</sup>. Etc.

Bar 12 = Eb min 7<sup>th</sup> (Eb/G/Bb/Db).

Bar 13 = Bb min (Bb/Db/F).

Bars 14-25 = N/A. Cue ends with violins I soli on Line 2 A dotted half note decrescendo and held fermata.

### *Chord Frequency Analysis*

Overall, the minor, maj, and min 7<sup>th</sup> chords each get a third slice of the cue/chord pie.

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“Memory” R1/pt 3 *Lento e tendermente* in ¾ time. 11 bar, :40, page 12. Bar 7 was deleted. Note: This cue is not on the cd. In fact, I need to dig out my video copy of the movie to see if it was even in the final pic (I don’t remember).

Grace bar = N/A.

The cue consists of muted strings and harp only, a clone of the previous cue, “The Boy.” In the grace bar, violins I play *pp* < Line 2 E quarter note on the up bow.

Bars 1-5 = N/A.



Violins I continue the same melody line as in the previous cue, playing Line 1 B dotted quarter note up to Line 3 D 8<sup>th</sup> legato down to C down to Line 2 F 8<sup>th</sup>. Altri instruments repeat Bar 1 of "The Boy."

Bar 6 = Bb maj (Bb/D/F).

Bar 7 = Bb maj. Deleted bar.

Bar 8 = Ab maj/9 (Ab/C/Eb/Bb).

Bar 9 = Eb min 7 (Eb/Gb/Bb/Db).

Bars 10-11 = N/A. Violins I are soli playing Line 2 F dotted half note in Bar 10 tied to next bar.

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"The Playroom" R2/pt 1 *Allegretto con delicato* in Cut time. 110 bars, 2:41, pages 13-16. Once again, this cue was not in the final edit of the picture *but* it was recorded (hear it on track # 18).

Bars 1-2 = Eb maj (Eb/G/Bb) to D maj (D/F#/A).

The playful melody is performed by violins I for the first four bars. *Sords* violins I play *pp* two Line 1 Eb staccato (dot over each note) quarter notes to *rinforzando*-marked (> over note) D dotted quarter note to C 8<sup>th</sup> note. Repeat in Bar 2. Muted violins II play two small octave staccato Bb quarter notes to A *rinforzando* half note. Repeat next bar. Muted violas play small octave G-G staccato quarter notes to F# *rinforzando* half note. Repeat next bar. Muted basses pluck *pizz* on small octave Eb quarter note (followed by a quarter rest) to another Eb quarter note (followed by a quarter rest). Repeat next three bars. After a quarter rest, muted celli pluck small octave Eb quarter note pizzicato (followed by a quarter rest) to another Eb quarter note. Repeat thru Bar 4.

Bar 3 = Eb maj to D maj.

Violins I play crescendo “3” triplet value tenuto quarter notes Eb-F-Eb to “3” triplet value tenuto quarter notes D-C-D. Violins II play small octave Bb half note legato to A half note. Viole play small octave G half note legato to F# half note.

Bar 4 = C min (C/Eb/G).

Violins I conclude the phrase with the middle C dotted half note decrescendo (Followed by a quarter rest). Violins II play small octave G whole note decrescendo, and viole play small octave Eb whole note. After a half and quarter rest, clarinet I plays *pp* small octave Bb [written middle or Line 1 C] quarter note (the start of the melody phrase played by the clarinets and bass clarinet).

Bars 5-6 = Ab min (Ab/Cb/Eb) to Db maj (Db/F/Ab).

Clarinet I now plays the melody line. We find two Line 1 staccato Eb [written F] quarter notes to Db [written Eb] rinforzando dotted quarter note legato tie to Cb [written Db] 8<sup>th</sup> note. Repeat next bar. Clarinets II-III play *pp* on two small octave Ab/Cb staccato quarter notes to F/Ab rinforzando half notes (repeat next bar). The bass clarinet plays staccato quarter notes small octave Eb up to Line 1 Eb down again to small octave Eb up to Line 1 Eb. Repeat thru Bar 8.

Bar 7 = Ab min to Db maj.

Clarinet I play “3” triplet value tenuto-marked quarter notes Eb-F-Eb to next “3” triplet value quarter note figure of Db-Cb-Db. Clarinets II-III play Ab/Cb half notes legato to F/Ab half notes.

Bar 8 = Eb maj (Eb/G/Bb).

Clarinet I settles on Bb whole note [written middle C] decrescendo. Clarinets II-III settle on small octave Eb/G whole notes.

Bars 9-10 = F Dom 9<sup>th</sup> (F/A/C/Eb/G).[:12]

Strings return. Violins play *pp* < on Line 1 G-G-G-G staccato quarter notes to (Bar 10) G rinforzando whole note decrescendo. Divisi violins II play four staccato quarter note dyads starting small octave A/Eb to (Bar 10) G/Eb whole note decrescendo. Violas play small octave Eb-Eb-Eb-Eb staccato quarter notes to (Bar 10) Eb rinforzando whole note decrescendo. Divisi VC, however, sound *arco* (played with the bow to cancel the previous *pizzicato* finger plucking) four F/C (c or small octave C) quarter notes to (Bar 10) F/C rinforzando whole notes decrescendo. Silent in Bar 9, the CB play *arco* in Bar 10 Great octave F rinforzando whole note *mf* >.

Bars 11-12 = A Dom 9<sup>th</sup> (A/C#/E/G/B).

Violins play four staccato Line 1 C#/G/B quarter notes crescendo to (Bar 12) rinforzando whole notes decrescendo. Viole play E/G staccato quarter notes to (Bar 12) E/G whole notes. *Arco* celli play Great octave A quarter notes to (Bar 12) A rinforzando whole note decrescendo. In Bar 12, the basses play Great octave A whole note decrescendo.

Bars 13-14 = C Dom 9<sup>th</sup> (C/E/G/Bb/D) to A Dom 9<sup>th</sup> (A/C#/E/G/B).[:18]

Tutti woodwinds play in this two-bar section. The flute plays *pp* > on Line 1 BB half note legato down to G half note. Repeat next bar. The oboe plays Line 2 D half note legato tie to B half note (repeat in Bar 14). Clarinets play largely small octave G/B/E (e') half notes down to E/G/C# half notes, repeated next bar. The bass clarinet plays middle C half note legato to small octave A half note (repeat next bar).

Bars 14-16 = G maj (G/B/D) to F# maj (F#/A#/C#).

Strings return for four bars to play the pattern given in the opening four bars of this cue. Violins I play *pp* on two Line 1 G staccato quarter notes to F# rinforzando dotted quarter note to E 8<sup>th</sup>. Repeat next bar. Violins II play two Line 1 D staccato quarter notes to middle C# rinforzando half note (repeat next bar). Viole play two small octave B staccato quarter notes to A# rinforzando half note (repeat next bar). Celli are now once again *pizz* Great octave G quarter note up to small octave G (followed by a quarter rest) to small octave D quarter note. Repeat next three bars. After a half rest, the basses pluck pizzicato small octave D quarter note (followed by a quarter rest). Repeat thru Bar 18.

Bar 17 = G maj to F# maj.

Violins I play “3” triplet value tenuto quarter notes G-A-G to F#-E-F# crescendo. Violins II play D half note legato to middle C# half note. Viole play B half note legato tie to A# half note.

Bar 18 = A min 7<sup>th</sup> (A/C/E/G).

Violins I settle on the E dotted half note (Followed by a quarter rest) while violins II play middle C whole note. The viole play small octave A whole note decrescendo. The VC still play the G tones on each beat. After a half and quarter rest, clarinet I plays Line 1 D [written E] quarter note.

Bars 19-20 = G maj (G/B/D) to G half-dim 7<sup>th</sup> (G/Bb/Db/F).

Clarinet I plays two G [written A] staccato quarter notes to F rinforzando dotted quarter note to Eb 8<sup>th</sup>. Clarinets II-III play B/D staccato quarter notes to Bb/Db rinforzando half notes. The bass clarinet plays *pp* on small octave G quarter note staccato up to Line 1 G staccato quarter note (repeat same bar and next three bars).

Bar 21 = G maj to A half-dim 7<sup>th</sup> (A/C/Eb/G). Clarinet I plays “3” triplet value quarter notes G-A-G to F-Eb-F crescendo. Clarinets II & III play B/D half notes legato to A/C (c') half notes crescendo.

Bar 22 = G maj. Clarinets play G/B/D whole notes decrescendo.

Bars 23-24 = D Dom 9<sup>th</sup> (D/F#/A/C/E).

*Pizz* violins play *pp* on four Line 1 C/E quarter notes to (Bar 24) C/E quarter note (followed by a quarter and half rest). Pizzicato violas play small octave C/F# quarter notes to (Bar 24) C/F# quarter note dyad (followed by a quarter and half rest). *Pizz* celli play Great octave A-A-A-A quarter notes to (Bar 24) A quarter note (followed by rests) while CB play small octave D notes. In Bar 24, tutti woodwinds respond with whole notes played *p* >. We find the flute on Line 1 or middle C whole note, oboe on Line 1 E, clarinets on small octave D/F#/A, and bass clarinet on small octave A.

Bars 25-26 = F Dom 9<sup>th</sup> (F/A/C/Eb/G).[:35] Start of page 14.

Violins pluck pizzicato on G-G-G-G quarter notes crescendo to (Bar 26) G quarter note (followed by a quarter and half rest). Violins II pluck four A/Eb quarter notes dyads to (Bar 26) A/Eb quarter notes (followed by rests). Viole pluck C/Eb notes, and celli pluck F/C notes. Basses pluck small octave F quarter note down to Great octave quarter note up to F again and back down to F to (Bar 26) small octave F quarter note (followed by rests). In Bar 26, the woodwinds respond with whole notes played *p* >. The flute plays Line 1 Eb, oboe on G, clarinets on Eb/A/C, and bass clarinet on F.

Bars 27-28 = A Dom 9<sup>th</sup> (A/C#/E/G/B) to C Dom 9<sup>th</sup> (C/E/G/Bb/D).



Strings are now *arco*. Violins I play *p* < on Line 1 G/B half notes legato to Bb/D (d'') half notes. Repeat next bar. Violins II play Line 1 C#/G legato to E/BB half notes (repeat in Bar 28). Violas play small octave E/G to G/Bb half notes, repeated next bar. Celli play Great octave A half note legato up to small octave C half note (repeat next bar). Basses are silent until Bar 38.

Bars 29-30 = Eb maj (Eb/G/Bb) to Db maj (Db/F/Ab).

The oboe is *solo* playing *pp* < Line 2 Eb half note to Db dotted quarter note legato to Bb 8<sup>th</sup>. Repeat next bar. Clarinets play G/Bb/Eb half notes legato to F/Ab/Db half notes (repeated next bar). The bass clarinet plays small octave Bb quarter note up to Line 1 Bb quarter note (repeat pattern same bar and thru Bar 32).

Bar 31 = Eb maj to Db maj.

The oboe continues the melody line on "3" triplet value Eb half note to triplet value F quarter note to "3" triplet value Db half note to C triplet value quarter note. Clarinets repeat Bar 29.

Bar 32 = Eb maj.

The oboe settles on Line 1 Bb whole note decrescendo. All eleven notes since Bar 29 were played under the legato/phrase slur. Clarinets play Eb/G/Bb whole notes.

Bars 33-34 = Ab min (Ab/Cb/Eb) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb). [:47]

The flute takes over the melody line playing Line 2 Eb half note to Db dotted quarter note to Cb 8<sup>th</sup> (repeat next bar). Violins I play Line 2 Cb/Eb half notes *pp* < legato to Ab/Cb half notes decrescendo, while violins II play Ab/Cb down to F/Ab. The celli are pizzicato on Great octave Eb quarter note (followed by a quarter rest) to another Eb quarter note (with a quarter rest). Repeat thru Bar 36. After a quarter rest, the violas are *pizz* on small octave Eb quarter note (Followed by another quarter rest) and then Eb quarter note again. Repeat next three bars.

Bar 35 = Ab min to F half-dim 7<sup>th</sup>.

The flute plays "3" triplet value quarter notes Eb-f-Eb to "3" triplet value Db half note to Cb quarter note (triplet value). Violins repeat Bar 33.

Bar 36 = Eb maj.

The flute settles on Line 1 Bb whole note decrescendo (decrescendo since the middle of Bar 35). Violins I play Line 1 Eb/G whole notes, and violins II on Bb/Eb.

Bar 37 = E half-dim 7<sup>th</sup> (E/G/Bb/D).

The oboes plays Line 2 D-D-D-D staccato quarter notes *pp* < while clarinets play Line 1 E/G/Bb notes.

Bar 38 = A Dom 9<sup>th</sup> (A/C#/E/G/B).

Strings play a response whole note chord *sfp* >. Violins I play Line 1 G/B whole notes, violins II play Line 1 C#/G rinforzando whole notes, violas on E/G small octave whole notes, and celli play A/E (e). The basses play the Great octave A quarter note (followed by a quarter and half rest).

Bar 39 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Woodwinds play four staccato notes *pp* <. The flute plays Line 1 Eb, oboe on Line 1 G, clarinets on small octave Eb/A/C, and the bass clarinet on middle C.

Bar 40 = A Dom 9<sup>th</sup>. Strings repeat Bar 38.

Bar 41 = F Dom 9<sup>th</sup> (F/A/C/Eb/G) to D Dom 7 b9<sup>th</sup> (D/F#/A/C/Eb).

Woodwinds sound here. The flute plays *p* > Line 2 G half note legato down to Eb while the oboe plays Line 1 Eb down to C. Clarinets play Line 1 C/Eb/A legato down to A/C/F#. The bass clarinet plays Line 1 F to D half notes.

Bar 42 = A Dom 9<sup>th</sup> to D Dom 7 b 9<sup>th</sup>. [1:00]

Strings sound here. Violins I play Line 1 Eb/G to C/Eb half notes while violins II play Line 1 Eb/G to C/Eb. Viole play Eb/A down to C/F#, and celli play F/C to D/A half notes.

Bars 43-45 = G maj to ??.

The flute is *solo* playing the melody line of Line 2 G half note to “3” triplet value quarter notes F#-E-F# (repeated next bar). Clarinets play D/B/D (d’’) half notes *pp* legato to /A#/C# half notes (repeated next two bars). The bass clarinet plays small octave G quarter note (followed by a quarter rest) to D quarter note (followed by a rest). Repeat next three bars. After a quarter rest, pizzicato viole pluck small octave D quarter note (followed by a quarter rest) to another D quarter note. Repeat next two bars.

Bar 46 = A min (A/C/E).

The flute settles on Line 2 E whole note, and clarinets on C/A/C dotted half notes.

Bars 47-49 = G maj to G half-dim 7<sup>th</sup> (G/Bb/Db/F). [1:07]

Clarinet I is now *solo* playing the melody line of Line 2 G half note to “3” triplet value quarter notes F-Eb-F (repeat next bar). Violins I play B/D (d’’) half notes legato to BB/Db half notes, while violins II play Line 1 D/B to Db/Bb. Repeat next three bars. VC pluck pizzicato on Great octave G quarter note (followed by a quarter rest), repeated same bar and thru Bar 50. After a quarter rest, viole play small octave G quarter note (repeat same bar and thru Bar 50).

Bar 50 = G maj.

The solo clarinet settles on Line 2 D whole note decrescendo. Violins play G/B whole notes, and violins II on B/B (b’).

Bars 51-52 = D Dom 9<sup>th</sup> (D/F#/A/C/E). Start of page 15. Violins I play Line 1 E-E-E staccato quarter notes crescendo to (Bar 52) E rinforzando-marked whole note *sf* >. Violins II play middle C notes, *arco* viole on F# notes, celli on A/C notes, and *arco* basses on small octave D. In Bar 52, after a quarter and 8<sup>th</sup> rest, the oboe plays *p* > online 2 C 8<sup>th</sup> up to E half note.

Bars 53-54 = F Dom 9<sup>th</sup> (F/A/C/Eb/G). Same pattern. Oboe plays Eb 8<sup>th</sup> up to G half note in Bar 54 after a quarter & 8<sup>th</sup> rest.

Bar 55 = A Dom 9<sup>th</sup> (A/C#/E/G/B) to F Dom 9<sup>th</sup>. [1:19]

Woodwinds (sans oboe) play half note chords thru Bar 56. The oboe plays *pp* < > Line 2 B down to G down to (Bar 56) Bb up to D (d’’) half notes. Clarinets play starting Line 1 E/C#/G down to C/A/Eb down to (Bar 56) E/C#/G up to G/E/Bb half notes. The bass clarinet plays Line 1 A down to F down to (Bar 56) small octave A up to middle C half notes played legato (as the other instruments).

Bar 56 = A Dom 9<sup>th</sup> to C Dom 9<sup>th</sup> (C/E/G/Bb/D). As given above.

Bars 57-60 = G maj to F# maj.

Strings play soli thru Bar 64.

Bars 61-64 = F# half-dim 7<sup>th</sup> (F#/A/C/E) to D Dom 9<sup>th</sup> (D/F#/A/C/E).

Bars 65-66 = F# half-dim 7<sup>th</sup>. [1:34]

Clarinets play *pp* < four staccato quarter note chords small octave F#/C/E while the bass clarinet plays small octave A staccato notes to (Bar 66) rinforzando whole notes *mf* >.

Bars 67-68 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Clarinets repeat the pattern on A/Eb/G notes while the bass clarinet plays on middle C notes.

Bars 69-70 = G maj to F# maj. [1:40]

Violins I play the melody line of two Line 1 G staccato quarter notes to F# rinforzando dotted quarter note to E 8<sup>th</sup> (repeat next bar). Violins II play *p* < > on D-D staccato quarter notes to middle C# half note (repeat next bar). Viole play small octave B-B staccato quarter notes to A# rinforzando half note. VC pluck pizzicato on Great octave G quarter note up to small octave G (repeated same bar and thru Bar 73). After a half rest, basses sound *pp* on small octave D quarter note (let vibrate), followed by a quarter rest. Repeat thru Bar 73.

Bar 71 = G maj to F# maj.

The *solo* flute takes over this section of the melody line with “3” triplet value quarter notes G-A-G to F#-E-F#. Clarinets III-II play *p* < > B/D half notes legato to A#/C# half notes.

Bar 72 = G maj to F# maj.

Violins I take over the melody line by repeating the flutes from the previous bar. Violins II play *pp* < Line 1 D half note legato to C# half note while viole play B to A# half notes.

Bar 73 = A min (A/C/E).

Violins I settle on the E dotted half note, and then D quarter note (start of a new phrase). Violins II play middle C dotted half note (followed by a quarter rest) while viole play on small octave A.

Bars 74-75 = G maj to Bb min or perhaps G half dim 7<sup>th</sup> (G/BB/Db/F).

Bars 76-77 = G maj to A half-dim 7<sup>th</sup>.

Bar 78 = G maj.

Bars 79-81 = Eb maj to Db maj. Start of page 16. [Like Bars 29-31 but this time the flute starts the pattern instead of the oboe]. [1:55]

The flute is *solo* playing *p* < on Line 2 Eb half note to Db dotted quarter note to Bb 8<sup>th</sup> (repeat next bar). Etc.

Bar 82 = Eb maj. [see Bar 32]

Bars 83-85 = Ab min to F half-dim 7<sup>th</sup>. [see Bars 33-35] The oboe takes over the melody line thru Bar 86.

Bar 86 = Eb maj.

Bars 87-89 = G maj to F# maj. Strings return soli thru Bar 94.

Bar 90 = F# maj.

Bars 91-94 = A min 7<sup>th</sup> (A/C/E/G).

Bar 95 = G maj 7<sup>th</sup> (G/B/D/F#). [2:18]

The cue loses its steady pulse of momentum, slowing down a bit (or at least it *seems* to despite there being no *rall* command). The flute plays *p* < on Line 1 F# dotted half note to G quarter note. Clarinets III-II play B/D whole notes *pp* <. VC are pizz on Great octave G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). Repeat thru Bar 108. After a quarter rest, the *pizz* violas



play small octave D quarter note (followed by a quarter rest) to another D quarter rest. Repeat thru Bar 108.

Bar 96 = F# maj.

The flute plays F# dotted half note to E quarter note. The clarinets play A#/C# whole notes legato from the previous bar, decrescendo.

Bars 97-98 = Repeat Bars 95-96.

Bar 99 = B min.

The flute plays F# to A half notes. The clarinets play B/D whole notes tied to whole notes next bar.

Bar 100 = G maj. Flutes plays G to E half notes.

Bars 101-102 = F# maj.

The flute settles on the F# whole note decrescendo tied to whole note in Bar 102. The clarinets play A#/C# whole notes tied to whole notes next bar.

Bars 103-104 = F# maj.

Strings are soli to end of cue. Violins play *pp* steady crescendo thru Bar 106. We see violins I playing A#/C# (Line 2 C-sharp) whole notes tied to next bar while violins II play F#/C# (Line 2 C#) whole notes.

Bars 105-106 = G maj.

Violins I play B/D (d'') whole notes tied to next bar while violins II play G/D (d'') whole notes.

Bars 107-110 = Gb maj (Gb/Bb/Db).

Violins I play Line 2 Gb/Bb whole notes tied to end of cue (held fermata) while violins II play Line 2 Db/Bb.

*Chord Frequency Analysis:*

54% major

18% Dom 9ths

16% half-dim 7ths

9% minor

3% min 7ths

\*\*\*\*\*



“The Girl” R2/pt2 *Lento e tendermente* in C time. 19 bars, 1:22, page 17.  
 Track #19. Instrumentation: 2 flutes, 2 clarinets, strings, and harp.  
 Bar 1 = N/A [yet B min or B-D-F# implied]  
 Two clarinets sound *sff* > *pp* on small octave B [written middle C#] dotted half note (followed by a quarter rest). *Sords* violins II/viole/VC sound *sff* > on small octave B dotted half note (followed by a quarter rest). After a quarter rest, *sords* violins I play *p dolce* crescendo on rising quarter notes starting Line 1 B-D-F#.  
 Bar 2 = A min 7<sup>th</sup> (A/C/E/G).  
 Violins I continue the melody line on Line 2 B quarter note down to E dotted quarter note (these five notes played under the legato slur) up to B down to E up to

B 8<sup>th</sup> notes (crossbeam connected). VC/CB play *p* > on Great octave A half note (followed by a half rest). After a quarter rest, *div* violins II play *pp* > middle or Line 1 C/E half notes on the up bow (“v” symbol above notes), followed by a quarter rest, while *div* viole play small octave G/A half notes. After a half rest, the harp plays *pp* on Line 1 E half note with the let vibrate extending curve line.

Bar 3 = D min 7<sup>th</sup>(D/F/A/C).

Violins I play Line 2 A quarter note down to D dotted quarter note (the previous five notes played legato under the slur/curve line) up to A-D-A 8<sup>th</sup> notes (crossbeam connected). VC/CB play *p* > on the Great octave F half note (followed by a half rest). After a quarter rest, violins II play Line 1 C/D half notes *p* > (followed by a quarter rest) while violas play F/A half notes. After a half rest, the harp sounds the D half note let vibrate.

Bar 4 = D min 7<sup>th</sup>.

Violins I play Line 3 C dotted quarter note to B 8<sup>th</sup> to A 8<sup>th</sup> to B quarter note down to G 8<sup>th</sup>. VC/CB play Great octave D dotted half note (small octave for CB) decrescendo (followed by a quarter rest). After a quarter rest, violins II play A/D (d') half notes legato to G/C quarter notes while viole play F/B half notes to E/B quarter notes. No harp is sounded here.

Bar 5 = A min 7<sup>th</sup>.

Violins I play Line 2 E half note (prior nine notes are played legato). And then they play rising “3” triplet value quarter notes Line 2 C-E-F crescendo. VC/CB sound Great octave A dotted half notes (followed by a quarter rest). After a quarter rest, violins II play Line 1 C/E dotted half notes decrescendo while viole play G/A.

Bar 6 = G min 7<sup>th</sup> (G/Bb/D/F).

Violins I repeat Bar 3. VC/CB play Bb half notes (followed by a half rest). After a quarter rest, violins II play BB/D (d') half notes, followed by a quarter rest, while viole play F/G notes.

Bar 7 = A min 7<sup>th</sup>.

Bar 8 = D min 7<sup>th</sup>.

Bar 9 = C maj. After a half rest [:41], the clarinets play *pp dolce* < E/G Line 1 quarter notes to F/A quarter notes. *Poco a poco messo*.

Bar 10 = A min to C maj 7<sup>th</sup> (C/E/G/B).

Clarinets play A/C (c'') quarter notes to G/B half notes down to D/F quarter notes.

Bar 11 = E min 7<sup>th</sup> (E/G/B/D) to A min 7<sup>th</sup> (A/C/E/G).

Clarinets play F/A quarter notes to E/G half notes (followed by a quarter rest). After a half rest, flutes play *sol* on B/D (d'') to A/C quarter note dyads.

Bar 12 = D min.

Flutes play G/B to F/A quarter notes up to A/C to G/B quarter note dyads. After a half rest, the clarinets play *pp* on Line 1 D/F half notes.

Bar 13 = D min 7<sup>th</sup>.

Flutes play Line 1 D/F quarter notes to F/A half notes to G/B quarter notes. Clarinets play A/C (c') half notes to G/B half notes.

Bar 14 = C maj (C/E/G).



Flutes settle on Line 1 E/G whole notes while clarinets play E/C (c') whole notes. After a quarter rest, violins I play *Rall* on rising quarter notes *p* < Line 2 C-D-E.

Bar 15 = G min 9<sup>th</sup> (G/Bb/D/F/A). The solo violin plays *pp dolce* < on Line 3 A whole note to (Bar 16) G whole note decrescendo. Violins I play the melody line on (see Bar 6). Altri strings also repeat Bar 6.

Bar 16 = A min 7<sup>th</sup>.

Bar 17 = D min 7<sup>th</sup>.

Bar 18 = C maj.

Bar 19 = C maj. Here violins II and viole are soli. Violins II play middle C dotted half note from the previous bar tied to whole note in end Bar 19, held fermata, while viole play on small octave E/G notes.

#### *Chord Frequency Results:*

55% min 7ths

18% major

15% minor

5% maj 7ths

5% min 7ths

5% min 9<sup>th</sup>

\*\*\*\*\*

“The Letter” R2/pt3 *Allegretto* in Cut time. 24 bars, :51, pages 18-19. Located start of track #20. Instrumentation: flute, oboe, 3 clarinets, bass clarinet, and strings.

Bars 1-2 = G maj 7<sup>th</sup> (G/B/D/F#) to D maj #7<sup>th</sup> (D/F#/A#/C#).

The flute plays *f* < on Line 1 F# quarter note legato to G quarter note to “3” triplet value F# half note to E triplet value quarter note. Repeat next bar. Clarinets II-III play *pp* < > B/D half notes legato to A#/C# half notes (repeated next bar) while the bass clarinet plays small octave G half note up to Line 1 D half note down to (Bar 2) G half note again down to small octave D half note (all four notes played under the legato slur). *Sords* violas play *mf* > small octave G whole note (repeated next bar).

Bar 3 = G maj 7<sup>th</sup>.

The flute plays F#-A-G-E quarter notes. Clarinets play B/D whole notes crescendo. The viole play crescendo-decrescendo the G whole note tied to whole note next bar. The bass clarinet repeats Bar 1.

Bar 4 = ?? G/A#/C#/F#

The flute settles on F# whole note decrescendo. Clarinets play A#/C# whole notes decrescendo. The bass clarinet repeats Bar 2.

Bar 5 = A min. [:07]

Bar 6 = N/A.

Bar 7 = A min.

Bar 8 = N/A.

Bars 9-10 = G maj 7<sup>th</sup>. These bars pretty much repeat Bars 1-2, but this time clarinet I takes over the melody line. And this time the bass clarinet plays lowest D up to G half notes to (Bar 11) D down to G half notes.

Reel 2 pt 3 *allegretto* The Letter

(15)

FL

Ob

Cl 3

Bcl

R. Cl

I

II

U

Vc

Cb

Bar 11 = G maj 7<sup>th</sup>.

Bar 12 = ??

Bar 13 = A min/11 (A/C/E/D) to A min 7 (A/C/E/G).

Bar 14 = A min.

Bars 15-16 = A min 7/11 (A/C/E/G/D).

Bar 17 = A min 7<sup>th</sup> (A/C/E/G). Now  $\frac{3}{4}$  time. *Lento e tendermente* [:29] Strings.

Bar 18 = D min 7<sup>th</sup>

Bar 19 = D min 7<sup>th</sup> to C maj 7<sup>th</sup> (C/E/G/B).

Bar 20 = A min 7<sup>th</sup>.

Bar 21 = G min 7<sup>th</sup> (G/Bb/D/F).

Bar 22 = A min 7<sup>th</sup>.

Bar 23 = D min 7<sup>th</sup>.

Bar 24 = N/A.

*Chord Frequency Analysis:*

35% min 7ths

30% maj 7ths  
13% minor  
9% min7/11ths  
9% maj 7 #5ths  
4% min/11ths

\*\*\*\*\*

Handwritten musical score for "First Embrace" by Bill Weibel. The score is for a full orchestra and includes parts for Flute 3, Oboe, Clarinet in Bb, Bassoon, Horns, Trumpets, Trombones, and Percussion. The tempo is marked "Allegro" and the time signature is "Cut". The score is divided into two systems. The first system is marked "First Embrace" and the second system is marked "Long medley". The score includes various musical notations such as notes, rests, and dynamics. There are also handwritten annotations in red ink, including "Hand-rewritten by Bill Weibel" and "C93".

"First Embrace" R2/pt4 *Allegro* in Cut time. 16 bars, :25, pages 20-21.  
Located track #20 starting at :57. Full orchestra (see "Prelude").

Bars 1-7 = N/A.

Violins I play *ff* on Line 1 C# rinforzando 8<sup>th</sup> note to D 8<sup>th</sup> legato down to B 8<sup>th</sup> (all three 8ths are crossbeam connected) to D# rinforzando to E legato to C 8ths (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, violins II play Line 1 D rinforzando 8<sup>th</sup> down to small octave B 8<sup>th</sup> legato to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back up to E-C-A. After a quarter rest, violas play small octave B rinforzando legato to G 8ths (followed by a quarter



rest) to middle C rinforzando down to A 8ths. VC/CB pluck *pizz* Great octave G half note let vibrate to A half note. There's almost a tritone relationship implied here with the G/C# and then the A/D# in those first two figures.

Bars 8-9 = C# half-dim 7<sup>th</sup> (C#/E/G/B). *Largamente e appassionato*.

Violins I play Line 3 (violins II Line 2) B whole note fortissimo and tied to triplet value half note next bar to A to G rinforzando triplet value half notes.. Violas and cello play *ff* on Line 1 B whole note tied to normal half notes next bar to G half notes. The harp plays rising 16<sup>th</sup> note arpeggio figures starting small octave C#-E-G-B C#-E-G-B (b') to next eight-note figure connected by two crossbeams. Horns play *ff* on Line 1 C#/E/G/B whole notes tied to whole notes next bar. The bass clarinet plays Line 2 C# whole note tied to whole note next bar while the clarinets play Line 1 E/G/B whole notes. The oboe and flute play Line 2 B whole note tied to half note next bar down to G half notes.

Bars 10-11 = A half-dim 7<sup>th</sup> (A/C/Eb/C). [1:06]

Violins play Line 2 & 3 Eb whole note tied to half note next bar to C half note. Viola and cello play Line 2 Eb whole note (silent Bar 11). Horns play forte decrescendo (*f* >) A/C/Eb/G whole notes tied to whole notes next bar decrescendo *p*. Etc.

Handwritten musical score for 24 staves, labeled "Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)". The score includes staves for CLS, I, II, V, VC, and CB. It features various musical notations such as notes, rests, and dynamic markings. Red annotations include "3CLS", "pp 4-5", and "Bb maj". A red circle with the number "10" is visible near the bottom left. The score is dated "6 may 7".

Bar 12 = G maj 7<sup>th</sup> (G/B/D/F#).

Bar 13 = N/A.

Bar 14 = E min 7/11<sup>th</sup> (E/G/B/D/A).

Bar 15 = C# half-dim 7<sup>th</sup>.

Bar 16 = Bb maj (Bb/D/F). Here the clarinets are soli (with the bass clarinet) playing small octave F/Bb/D whole notes held fermata while the bass clarinet plays Bb [written middle C] whole note.

*Chord Frequency Results:*

62.5 % half-dim 7ths

12.5 % major

12.5 % maj 7th

12.5 % min 7/11<sup>th</sup>

\*\*\*\*\*

R3 pt I

Adoration [Blue Denim] (35)

FL

Ob

1

CLs 23

B-CL

12

FHA 34

Harp

[Hand-copied by Bill Wschol]

Lento e molto tendermente

I

II

V

VC

C

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

Emin7 Amin7 Dmin7 (maj 7 + Denim 7)

“Adoration” R3/pt 1C *Lento e molto tendermente* in C time. 43 bars, 2:46, pages 22-25. Track #21.

Bar 1 = N/A.

Sords violins I play *p espr* < rising quarter notes Line 1 G-A-B.

Bar 2 = E min 7<sup>th</sup> (E/G/B/D).

Violins I continue the melody line on Line 2 F# quarter note down to B dotted quarter note decrescendo (these five notes are played under the legato slur). And then they play F#-B-F# 8<sup>th</sup> notes crescendo. Muted VC/CB play small octave E dotted half notes on the up-bow (followed by a quarter rest). After a quarter rest, *sords* violins II play Line 1 D/E dotted half notes while violas play G/B notes.

Bar 3 = A min 7<sup>th</sup> (A/C/E/G).

Bar 4 = A min 7<sup>th</sup> to G maj 7<sup>th</sup> (G/B/D/F#).

Bar 5 = E min 7<sup>th</sup>.

Bar 6 = D min 7<sup>th</sup> (D/F/A/C).

Bar 7 = A min 7<sup>th</sup>.

Bar 8 = D min 7<sup>th</sup>.

Bar 9 = A min 7<sup>th</sup>.

The strings conclude their passage here. After a half rest, the *solo* oboe plays *pp dolce* < B to Line 2 C quarter notes.

Bar 10 = A min 7/11<sup>th</sup> (A/C/E/G/D). [:40] Now  $\frac{3}{4}$  time.

The oboe plays Line 2 E quarter note down to C dotted quarter note up to E 8<sup>th</sup>. The bass clarinet plays *pp* on small octave D dotted half note crescendo to (Bar 11) A half note (followed by a quarter rest). After a quarter rest in Bar 10, the clarinets play G/A/C (c') half notes legato to (Bar 11) A/C/E dotted half notes. After a quarter rest, the flute plays *pp* < on Line 1 E half note legato to (Bar 11) G dotted half note decrescendo.

Bar 11 = A min 7<sup>th</sup>.

The oboe continues the melody on Line 2 B quarter note to A dotted quarter note down to E 8<sup>th</sup>.





Bar 12 = A min 7<sup>th</sup>.

Bar 13 = E min 7<sup>th</sup>.

Woodwinds conclude the passage. After a quarter and 8<sup>th</sup> rest, violins I return playing *p dolce* crescendo on ascending 8<sup>th</sup> notes Line 1 G=A-B.

Bar 14 = A min 7<sup>th</sup>. [:54] Full strings play thru Bar 17.

Bar 15 = D min 7<sup>th</sup>.

Bar 16 = D min 7<sup>th</sup> to G maj 7<sup>th</sup>.

Bar 17 = A min 7<sup>th</sup>. C time again.

Bar 18 = C# half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>. *Molto appassionato*. [1:10]

Violins and violas play forte Line 2 rinforzando B quarter note tied to triplet value B 8<sup>th</sup>, part of descending "3" triplet 8ths B-A-G to "3" triplet value Eb half note down to triplet value C quarter note. Clarinets play fortissimo middle C#/E/G half notes legato to A/C/Eb half notes. The flute and oboe play *ff* on Line 1 B half note legato down to G half note.

Bar 19 = G maj 7<sup>th</sup> to D half-dim 7<sup>th</sup>.

Violins play Line 2 F# quarter note tied to triplet value F# 8<sup>th</sup> note, part of descending "3" triplet 8ths F#-E-D to "3" triplet value C half note to B quarter note. Viola plays the same except that on the 3<sup>rd</sup> beat they play the C quarter note (followed by a

quarter rest). Clarinets play G/B/D (d') half notes legato to D/Ab/C half notes. The flute and oboe play Line 1 F# to G half notes.

Bar 20 = A min/9 (A/C/E/B). *Rall e calando*

Violins play Line 2 D quarter note tied to triplet value D 8<sup>th</sup> to C-B triplet 8ths down to another "3" triplet value E half note to F# quarter note. Violins play Line 1 E quarter note down to small octave E quarter note > *p* (followed by a quarter rest). The bass clarinet returns playing small octave A whole note *mf* >. Clarinets play E/B/C whole notes. The flute and oboe play Line 1 E dotted half note decrescendo (followed by a quarter rest).

Bar 21 = D Dom 7<sup>th</sup> (D/F#/A/C).

Violins I play Line 1 B quarter note to A half note down to E quarter note > *pp*. Violins II play middle C whole note to (Bar 22) A/Eb whole notes *pp*. Violins play small octave C/F# whole notes to (Bar 22) Eb whole notes. Celli return playing Great octave D/A whole notes legato to (Bar 22) F/C whole notes. The basses play small octave D dotted half note (followed by a quarter rest). Silent next bar.

Bar 22 = F Dom 9<sup>th</sup> (F/A/C/Eb/G). *Molto tranquillo* [1:27]

The oboe is *solo* playing *pp dolce* < > on Line 2 G quarter note tied to triplet value G 8<sup>th</sup> to F-Eb triplet 8ths down to B to C quarter notes.

Bar 23 = F Dom 9<sup>th</sup>.

Here the flute takes over the *dolce* one-bar melody phrase (same notes). The clarinets sound *pp* on Line 1 C/Eb/A whole notes while the bass clarinet plays Line 1 F whole note.

Bar 24 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

Here the oboe returns playing Line 2 Eb quarter note tied to triplet 8<sup>th</sup> to Db-Cb triplet 8ths down to G to Ab quarter notes. Violins I play *pp* on Line 1 Cb/Eb whole notes while violins II play Ab/Eb. Viole play the small octave F whole note while the celli play small octave Cb.

Bar 25 = F half-dim 7<sup>th</sup>.

Here the flute returns with the same phrase. Clarinets play Eb/Ab/Cb whole notes, and the bass clarinet plays small octave F whole note.

Bar 26 = A min/9<sup>th</sup> (A/C/E/B).

Just the strings play these figures thru Bar 29. Violins I play *pp dolce* < > on Line 1 B quarter note tied to triplet 8<sup>th</sup> to A-G triplet 8ths to F# to E quarter notes. Violins II play Line 1 C/E whole notes *pp*. Violas play small octave E/B whole notes legato to (Bar 27) A/B whole notes. Celli play A/E (e) whole notes legato to (Bar 27) G/D whole notes.

Bar 27 = G maj/9<sup>th</sup> (G/B/D/A).

Violins II take over the one-bar phrase on Line 1 A quarter note tied to triplet 8<sup>th</sup> to G to F# triplet 8ths to E to D quarter notes. Violins I play Line 1 D whole note.

Bar 28 = D Dom 9<sup>th</sup> (D/F#/A/C/E). *Rall*

Violins I return playing Line 1 E quarter note tied to triplet 8<sup>th</sup> to D-C triplet 8ths up to E down to A quarter notes (all notes played legato). Violins II play middle C whole note. Viole play D/F# whole notes legato to (Bar 29) D whole notes. Celli play Great octave A whole note down to (Bar 29) F whole note.

Bar 29 = ?? Perhaps D min 9 b 5<sup>th</sup> (no 7<sup>th</sup>)?? D/F/Ab/E

Violins II return playing the same figure and notes as the previous bar's phrase except that the final quarter note is Ab. Violins I play small octave Ab whole note.

Bar 30 = ?? Perhaps G maj. *Poco a poco animato* in ¾ time. [2:02]

Violins I play crescendo middle C# half note to D quarter note to (Bar 31) D# half note to E quarter note (all four notes played under the legato slur). *Div* violins II play small octave G/B dotted half notes to (Bar 31) A/C dotted half notes. Viole play small octave D dotted half note legato to (Bar 31) E dotted half note. VC play Great octave G dotted half note to (Bar 31) A dotted half note.

Bar 31 = ?? Perhaps A min.

Bars 32-33 = Bars 30-31. Violins I & II exchange patterns.

Bar 34 = G maj 7<sup>th</sup> (G/B/D/F#).

Violins I play F# half note to G quarter note to (Bar 35) G# half note to A quarter note. Violins II play B/D dotted half notes to (Bar 35) C/E dotted half notes. Viole play G dotted half note to next bar's A dotted half note, while VC play B to small octave C notes.

Bar 35 = A minMaj 7<sup>th</sup> (A/C/E/G#). As given in the above paragraph.

Bars 36-37 = Bars 34-35. Violins exchange patterns.



Handwritten musical score for orchestra, featuring staves for Flute (FL), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bs), Horn I (Hr I), Horn II (Hr II), Harp (Hr), Violin I (V I), Violin II (V II), Viola (Vc), and Cello/Bass (Cb). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Blue Denim", "(operation)", "molto largamente e appassionato", "2146", "Hand-copied by Bill Wachel", and "2146". Red circled numbers 34, 35, 36, 37, 38, 39, 40, 41, 42, 43 are visible at the bottom of the page.

Bar 38 = C# half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>. *Molto largamente e appassionato* in C time. [2:16] Tutti orchestra.

Flute/oboe/clarinet I/violins play the melody line of Line 2 B rinforzando quarter note tied to "3" triplet value 8<sup>th</sup> to A-G triplet 8ths to "3" triplet value Eb half note to C triplet 8<sup>th</sup>. The harp is *arpeggiando* starting on Line 1 C#/E/G/B (bottom staff) and Line 2 C#/E/G/B (top staff) quarter notes. After a quarter rest, the harp is quarter note rolled chord again on A/C/Eb/G as given. Horns play *f* > middle C#/E/G/B half notes legato to A/C/Eb/G half notes. Viola play Line 1 G/B half notes to Eb/G half notes while cello play Line 1 C#/E to A/C half notes. The Cb is pizzicato on middle C quarter note let vibrate (followed by rests). Clarinets II-III play middle C# to C half notes.

Bar 39 = G maj 7<sup>th</sup> (G/B/D/F#) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

Same patterns as given in the previous bar. Violins I (etc.) play Line 2 F# quarter note tied to triplet 8<sup>th</sup> to E-D triplet 8ths to C triplet value half note to B quarter note.

Bar 40 = A min/9<sup>th</sup> (A/C/E/B).

Bar 41 = D Dom 7<sup>th</sup> (D/F#/A/C).

Bar 42 = D Dom 7<sup>th</sup>.

Bar 43 = Eb maj (Eb/G/Bb).

Violins I play Line 1 G whole note held fermata, while violins II play small octave G and Line 1 Eb whole notes. Viole play small octave Eb/Bb whole notes held fermata, and celli play Great octave Eb/Bb. CB silent.

*Chord Frequency Results :*

35% min 7ths  
19% half-dim 7ths  
14% maj 7ths  
12% Dom 9ths  
7% min/9ths  
5% minMaj 7ths  
2% maj  
2% Dom 7<sup>th</sup>  
2% min 7/11<sup>th</sup>  
2% maj/9<sup>th</sup>

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“Proposal” R3/2-4/1 *Allegro moderato* in Cut time. 52 bars, 1:40, pages 26-29. Track #22.

Bar 1 = G maj (G/B/D).VC/CB pluck pizzicato forte on Great octave G half note (followed by a half rest). After a quarter rest, *sords* violins and viole play middle C# rinforzando half note legato to D quarter note. After a half rest, horns play *mf* on small octave D/G/B/ tenuto half notes.

Bar 2 = A min (A/C/E).

VC/CB are now *arco* playing *mf* > the A half note (followed by a half rest). Violins and viole play D# half note to E half note. All four notes in these two bars are played under the legato slur/curve line. After a quarter rest, horns play E/A/C tenuto half notes (followed by a quarter rest).

Bars 3-4 = Bars 1-2.

Bar 5 = G maj

Bar 6 = A min

Bars 7-8 = Bars 5-6

Bar 9 = A min/9<sup>th</sup> (A/C/E/B)

Bar 10 = A min 7<sup>th</sup> (A/C/E/G)

Bars 11-12 = E min 7<sup>th</sup>.

Bar 13 = A min 7<sup>th</sup>.

Bar 14 = D Dom 7<sup>th</sup>.

Bars 15-17 = C# half-dim 7<sup>th</sup> *Rall* in ¾ time [:18]

The harp is forte decrescendo playing ascending 16<sup>th</sup> note arpeggio figures starting small octave C#-E-G-B to Line 1 C#-E-G-B to Line 2 C#-E 8ths. The oboe and clarinet I play *mf* > on Line 1 B dotted half note tied to dotted half note next bar. Clarinets III-II play E/G notes, and the bass clarinet plays Line 1 C# dotted half note tied to next bar and to half note in Bar 17. After a quarter rest in Bar 16, the *solo* flute plays Line 2 B half note to (Bar 17) A-G 8ths to Eb quarter to E quarter notes.



Handwritten musical score for a symphony orchestra, titled "Proposal" and "Blue Denim". The score is written on 24 staves, with the first system containing staves for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (BS), Horn (Hr), and Trumpet (Tr). The second system contains staves for Violin (V), Viola (Vc), and Cello (Cb). The third system contains staves for Double Bass (DB), Percussion (P), and Piano (Pn). The score includes various musical notations, including notes, rests, and dynamic markings. A handwritten note "Hand-copied by Bill W. Goul" is visible in the center. The score is numbered 1 through 26 at the bottom. The publisher's information at the bottom reads: "Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART PUBLICATIONS A DIVISION OF Belwin Mills Publishing Corp. NEW YORK 1938".

Bars 18-19 = A half-dim 7<sup>th</sup> (A/C/Eb/G). *Lento assi*  
 After a quarter rest, the oboe now plays the descending passage of Line 2  
 G half note to (Bar 19) F-Eb 8ths to B quarter to Line 2 C quarter notes. Clarinets play



Line 1 C/Eb/G dotted half notes tied to half notes in Bar 19 (followed by a quarter rest).  
The bass clarinet plays Line 1 A dotted half note tied to half note next bar.

Bars 20-21 = F# half-dim 7<sup>th</sup> (F#/A/C/E).

Bars 22-23 = D half-dim 7<sup>th</sup>.

Bar 24 = D dim.

Bar 25 = D half-dim 7<sup>th</sup>.

Bar 26 = D Dom 9<sup>th</sup> (D/F#/A/C/E) to A min 7/11 (A/C/E/G/D). *Molto tranquillo*  
in 7/4 time (4 + 3). [:45]

Bar 27 = E min 7<sup>th</sup> (E/G/B/D) to E min 9<sup>th</sup> (E/G/B/D/F#).

Bar 28 = A min 7<sup>th</sup> to D Dom 9<sup>th</sup> (no 7<sup>th</sup>) or D/F#/A/E

Bar 29 = G maj. *Moderato* in ¾ time.

Bar 30 = A min.

Bar 31 = G maj.

Bar 32 = A min.

Bar 33 = G maj. Like Bar 5.

Bar 34 = A min. Like Bar 6.

Bar 35 = G maj. Like Bar 7.

Bar 36 = A min. Like Bar 8.

Bar 37 = A min. Like Bar 9.

Bar 38 = A min 7<sup>th</sup>. Like Bar 10.

Bars 39-40 = E min 7<sup>th</sup> (E/G/B/D).

Bar 41 = A min 7<sup>th</sup>.

Bar 42 = D Dom 9<sup>th</sup>.

Bar 43 = G maj.

Bar 44 = A min.

Bar 45 = G maj.

Bar 46 = A min.

Bars 47-48 = C# half-dim 7<sup>th</sup>. Woodwinds return.

Bars 49-50 = A half-dim 7ths.

Bars 51-52 = F# half-dim 7<sup>th</sup>.

#### *Chord Frequency Results:*

27% half-dim 7ths

18% minor

17% major

17% min 7ths

7% Dom 9ths

5% maj 7ths

4% min 7/11ths

3% min/9ths

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“The Tree” R4/pt2 *Lento assi* in 7/4 time (4 = 3). 8 bars, :30, page 30. [Note:  
This cue is *not* on the cd] Strings and harp only.

Bar 1 = A min 7<sup>th</sup> (A/C/E/G)

Bar 2 = E min 7<sup>th</sup> to E min 9<sup>th</sup> (E/G/B/D/F#).  
 Bar 3 = A min 7<sup>th</sup> to D Dom 9<sup>th</sup> (D/F#/A/C/E).  
 Bar 4 = G maj (G/B/D). *Poco animato* in ¾ time.  
 Bar 5 = A min.  
 Bar 6 = G maj.  
 Bar 7 = A min.  
 Bar 8 = C# half-dim 7<sup>th</sup>.

Violins play *sf* > Line 2 C#/E/G/B dotted half notes held fermata. VC are *pizz* on middle C# quarter note let vibrate (followed by rests). The harp plays ascending 32<sup>nd</sup> note arpeggio figures starting small octave C#-E-G-B to Line 1 C#-E-G-B to Line 3 C#-E-G-B, followed by a half rest held fermata.

*Chord Frequency Results:*

30% min 7ths  
 20% minor  
 20% major  
 10% min 9<sup>th</sup>  
 10% Dom 9<sup>th</sup>  
 10% half-dim 7<sup>th</sup>

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“The Compact” R4/pt3 *Molto Largamente e sost* in C time. 33 bars, 1:12, pages 31-33. Track # 22 starting at 1:46.

Bar 1 = C# half-dim 7<sup>th</sup> (C#/E/G/B).

[illegible]

Sords violins and viole play the familiar melody line. We find Line 2 (Line 3 for violins I) B quarter note tied to “3” triplet value 8<sup>th</sup> note to A to G triplet value 8ths to Eb quarter note legato to E quarter note. The harp is *arpeggiando* on half notes starting Line 2 C#/E/G/B (bottom staff) and Line 3 [written Line 2 but 8va--- ottava above the notes] C#-E-G-B, followed by a half rest. Horns play *mf* on whole notes Line 1 C#/E/G/B legato to (Bar 2) A/C/Eb/G dotted half notes (followed by a quarter rest). The bass clarinet plays Line 2 C# whole note to G dotted half note next bar. Clarinets play forte on Line 1 E/G/B whole notes legato to (Bar 2) C/Eb/G dotted half notes. After a half rest, the flute plays Line 3 (oboe Line 2) Eb quarter note legato to E quarter note. After a half rest, muted celli play Line 2 Eb to E quarter notes *f* >.

Bar 2 = C# half-dim 7<sup>th</sup>.

Violins and violas play A quarter note tied to triplet value 8<sup>th</sup> to G to Eb triplet 8ths down to B legato to C quarter notes. The harp is *arpeggiando* on A/C/Eb/G A/C/Eb/G (g''') half notes.

Bar 3 = G maj 7<sup>th</sup> (G/B/D/F#) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

Bar 4 = A min/9<sup>th</sup> (A/C/E/B).

Bar 5 = D Dom 7<sup>th</sup> (D/F#/A/C/E). *Rall* Strings only at this point.



Bar 6 = F Dom 7<sup>th</sup> (F/A/C/Eb).

Bar 7 = G maj (G/B/D). *Moderato (in 1)* in  $\frac{3}{4}$  time.

Violins I play *pp* < Line 1 Db half note to D quarter note. VC/CB play Great octave G dotted half note legato to (Bar 8) A half note (followed by a quarter rest). After a quarter rest, violins II play small octave B half note to (Bar 8) middle C half note, while violins I play small octave G to A half notes.

Bar 8 = A min.

Violins I play Line 1 Eb half note to E quarter note decrescendo.

Bars 9-10 = Bars 7-8. Violins I & II, however, exchange patterns.

Bar 11 = G maj.

Bar 12 = A minMaj 7<sup>th</sup>.

Bars 13-14 = Bars 11-12.

Bar 15 = Amin/9<sup>th</sup> (A/C/E/B). *Largamente*. Deleted bar.

Bar 16 = A min 7/11 (A/C/E/G/D). Deleted bar.

Bar 17 = E min 7<sup>th</sup> (E/G/B/D). Deleted bar.

Bar 18 = E min 7<sup>th</sup>. Deleted bar.

Bar 19 = A min 7<sup>th</sup>. Deleted bar.

Bar 20 = D Dom 9<sup>th</sup> (D/F#/A/C/E). Deleted bar.

Bar 21 = G maj. *A tempo*.

Bar 22 = A min.

Bars 23-24 = Bars 15-16. Violins interchange patterns.

Bar 25 = G maj.

Bar 26 = A minMaj 7<sup>th</sup>.

Bars 27-28 = Bars 19-20. *Rall*

Bars 29-30 = C# half-dim 7<sup>th</sup>. *Lento*

Violins I play *sf* > Line 1 B dotted half note tied to half note next bar (followed by a quarter rest). Similarly, violins II play Line 1 E/G notes, violon on middle

C#/E, and VC on middle C#. After a quarter rest, the *solo* oboe plays *f dolce* > on Line 2 B half note to (Bar 30) A-G 8ths to Gb to E quarter notes.

Bars 31-32 = A half-dim 7<sup>th</sup>.

After a quarter rest, the flute takes over the short phrase on Line 2 G half note to (Bar 32) F-Eb 8ths down to B to C quarter notes. Violins I play Line 1 Eb/G dotted half notes tied to half notes next bar, while violins II play A/C notes. Violoncello & celli are silent in these bars.

Bar 33 = F# half-dim 7<sup>th</sup>.

Violoncello and celli are soli. Violoncello play *pp* on Line 1 C/E dotted half notes held fermata and decrescendo. VC play small octave F#/A dotted half notes held fermata.

*Chord Frequency Results:*

23% half-dim 7ths

17% minor

17% major

11% minMaj 7ths

8% min 7ths

6% maj 7ths

6% min/9ths

6% Dom 9ths

3% min 7/11<sup>th</sup>

3% Dom 7

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“Confession” R4/pt4 *Allegro con Brio* in  $\frac{3}{4}$  time. 54 bars, 1:15, pages 34-38. Located track # 22 starting at 3:02. Bars 26-35 were deleted (and not recorded).

Bar 1 = A half-dim 7<sup>th</sup> to C# half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>.

Horns sound *sff* > on A/C/Eb/G rinforzando 16<sup>th</sup> chord up to middle C#/E/G/B dotted 8<sup>th</sup> chord tied to quarter notes (followed by a quarter rest). After a quarter rest, muted violins I and II play “3” triplet 8<sup>th</sup> note figures starting Line 2 rinforzando B down to D# to E to A-B-C. After a quarter rest, muted violas are bowed trem on rinforzando quarter notes Line 1 G/B down to Eb/G, while muted celli are bowed trem on Line 1 C#/E to A/C. The basses are pizzicato *sff* on Great octave A quarter note let vibrate (followed by a half rest). Flute and oboe, after a quarter rest, sound *ff* on Line 2 B to A quarter notes. Clarinets play, after a quarter rest, Line 1 E/G/B to C/Eb/G while the bass clarinet play Line 2 C# to A quarter notes.

Bar 2 = F# half-dim 7<sup>th</sup> to C# half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>.

Bar 3 = F# half-dim 7<sup>th</sup>. *Rall*

Bar 4 = G maj (G/B/D). *Molto Moderato (in 1)*

Bar 5 = A min.

Bar 6 = G maj. Flute/clarinet/bass clarinet now play the pattern for two bars.

Bar 7 = A min.

Bar 8 = G maj. Strings return for two bars.

Bar 9 = A min.

Bar 10 = G maj. Woodwinds return for two bars.

Bar 11 = A min.

Bar 12 = A min/9<sup>th</sup> (A/C/E/B).

Bar 13 = D Dom 7/11 (D/F#/A/C/G).

Bar 14 = G maj/9 (G/B/D/A).

Bar 15 = E min/9 (E/G/B/F#).

Bar 16 = N/A

Bar 17 = A min 7/11.

Bar 18 = G maj.

Bar 19 = A min.

Bar 20 = G maj.



Bar 21 = A min.  
 Bar 22 = G maj.  
 Bar 23 = A min.  
 Bar 24 = G maj 7<sup>th</sup>. [3:40]  
 Bar 25 = A minMaj 7<sup>th</sup> (A/C/E/G#).  
 Bar 26 = A min/9<sup>th</sup> (A/C/E/B). Like Bar 12. Deleted bar.  
 Bar 27 = D Dom 7/11. Like Bar 13. Deleted bar.  
 Bar 28 = G maj/9<sup>th</sup>. Like Bar 14. Deleted bar.  
 Bar 29 = E min/9. Like Bar 15. Deleted bar.  
 Bar 30 = N/A. Like Bar 16. Deleted bar.  
 Bar 31 = D Dom 9<sup>th</sup>. Deleted bar.  
 Bar 32 = C# half-dim 7<sup>th</sup>. Deleted bar.  
 Bar 33 = A min. Deleted bar.  
 Bar 34 = B min (B/D/F#). Deleted bar.  
 Bar 35 = A min. Deleted bar.  
 Bar 36 = A min/9<sup>th</sup> (G/B/D/A). *Largamente e tendermente* [3:44]

Violins I are *sul* G playing pianissimo on Line 1 B half note to A down to E 8<sup>th</sup> notes (crossbeam connected 8ths). Violins II are *sul* D playing the same notes as violins I thru Bar 41. Viole and CB are silent in Bars 36, 38, and 40. VC play *pp* < on Great octave A dotted half note down to (Bar 37) D half note decrescendo (followed by a quarter rest). The bass clarinet plays *mf* < on small octave A [written B] dotted half note down to D [written E] half note decrescendo (followed by a quarter rest). After a quarter rest, clarinets play *mf* < on B/C/E (e') dotted half notes legato down to (Bar 37) G/A/C dotted half notes decrescendo.

Bar 37 = D Dom 7/11 (D/F#/A/C/G).

Violins I and II continue the lovely melody line on Line 1 G half note (this note and the prior three notes in Bar 36 were played legato) to “5” quintuplet 16<sup>th</sup> note figure (connected by two crossbeams) F#-G-F#-E-F#. Viole play *mp* > on Line 1 G half note legato to F# quarter note. Basses play *p* > on small octave D dotted half note (emphasizing the D Dom 7/11<sup>th</sup> chord).

Bar 38 = G maj/9<sup>th</sup> (G/B/D/A)

Violins play Line 1 A half note to G down to D 8<sup>th</sup> notes. Celli play Great octave G dotted half note crescendo to (Bar 39) E half note (followed by a quarter rest). The bass clarinet plays similarly but small octave register. After a quarter rest, the clarinets play A/B/D (d') half notes to (Bar 39) E/G/B dotted half notes.

Bar 39 = E min/9<sup>th</sup> (E/G/B/F#).

Violins play F# half note to “5” quintuplet 16<sup>th</sup> note figure E-F#-E-D#-E. Viole play Line 1 F# half note to E quarter note. The basses (CB) play small octave E dotted half note.

Bar 40 = ??. A/C/G

Violins play G half note to F# legato to middle C quarter notes. VC play Great octave A dotted half note crescendo to (Bar 41) D half note (followed by a quarter rest). The bass clarinet also plays as the VC but small octave register. After a quarter rest, the clarinets play G/A/C half notes to (Bar 41) F#/A/C half notes (followed by a quarter rest).

Bar 41 = D Dom 9<sup>th</sup> (D/F#/A/C/E).



Violins play Line 1 E half note legato to D quarter note. Viole play Line 1 E half note to D quarter note as well. The CB play small octave D dotted half note.

Bars 42-43 = C# half-dim 7<sup>th</sup>. *Molto Appassionato* [3:57]

Violins/flute/oboe play *p* < Line 2 B dotted half note to (Bar 43) A legato to G dotted quarter notes. The bass clarinet plays Line 1 and celli small octave C# dotted half note tied to dotted half note next bar. After a quarter rest, clarinets play *p* < on Line 1 C#/E/G half notes tied to dotted half notes next bar. After a quarter rest, horns play Line 1 C#/E/G/B half notes tied to dotted half notes in Bar 43. After a quarter rest, viole play Line 2 B half note to (Bar 43) A to G dotted quarter notes.

Bars 44-45 = A half-dim 7<sup>th</sup>.

Violins/viole/flute/oboe play Line 2 (Line 3 now for violins I) Eb dotted half note tied to quarter note in Bar 45 (followed by rests for the flute/oboe/viole). However, the violins continue the melody line on C-D 8ths to “3” triplet value 8ths C-B-C. IN Bar 44, the harp plays *ff* > on ascending 16<sup>th</sup> note arpeggio figures starting Great octave A-C-Eb-G to next figure of A-C-Eb-G to final figure starting Line 1 A-C-Eb-G (g’). Clarinets play small octave A/C/Eb dotted half notes tied to dotted half notes in Bar 45. Horns play A/C/Eb/G notes. VC/CB play small octave C dotted half note tied to quarter note next bar.

Bars 46-47 = G maj 7<sup>th</sup>.

Bars 48-49 = D half-dim 7<sup>th</sup>.

Bars 50-51 = A min 7<sup>th</sup>.

Bars 52-53 = D Dom 9<sup>th</sup>.

Bar 54 = Eb maj.

#### *Chord Frequency Analysis:*

25% half-dim 7ths

18% minor

14% major

11% min/9<sup>th</sup>

9% maj 7ths

5% maj/9ths

5% Dom 7/11<sup>th</sup>

5% Dom 9ths

4% min 7/11<sup>th</sup>

4% min 7ths

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“Consolation” R5/pt4 *Molto Agitato (in 1)* in ¾ time. 33bars, 1:20, page 39.  
*Sords* strings only. Track #23.

Bars 1-2 = N/A. E/F/A

Violins I play *f* < *sff* > Line 3 E half note legato to D quarter note to (Bar 2) C rinforzando quarter note legato to B half note. Violins II play Line 2 A dotted half note legato to (Bar 2) F rinforzando dotted half note. Viole play Line 2 F dotted half note to (Bar 2) D rinforzando D dotted half note. Celli play Line 2 E half note to D quarter

note to (Bar 2) C rinforzando quarter note to Line 1 B half note. So the B dim (B/D/F) is heard on the 2<sup>nd</sup> and 3<sup>rd</sup> beats in Bar 2.

Bar 3 = N/A.

Violins I and celli play respective registers of D half note to C quarter note. Violins II play Line 2 G dotted half note to (Bar 4) E rinforzando dotted half note. Viole play E dotted half note to C dotted half note.

Bar 4 = A min (A/C/E).

Violins I and celli play B rinforzando quarter note to A half note.

Bar 5 = N/A.

Violins I only play Line 3 C half note to B quarter note. Violins II play Line 2 F dotted half note to D dotted half note rinforzando in Bar 6, while viole play D dotted half note up to F dotted half note rinforzando. Celli play Line 1 Ab quarter note to G half note.

Bar 6 = ?? Possibly B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play Line 3 C rinforzando quarter note to B half note. VC play Ab rinforzando half note to G quarter note.

Bars 7-20 = N/A. Bar 17 is *Lento*.

Bar 21 = F min (F/Ab/C).

Bar 22 = Bb maj (Bb/D/F).

Bar 23 = Ab maj (Ab/C/Eb).

Bar 24 = Eb maj (Eb/G/Bb).

Bar 25 = F maj (F/A/C).

Bar 26 = D dim (D/F/Ab).

Bar 27 = C maj (C/E/G).

Bar 28 = B dim (B/D/F).

Bar 29 = F maj.

Bar 30 = N/A.

Bar 31 = C maj 7<sup>th</sup> (C/E/G/B).

Bar 32 = N/A.

Bar 33 = A min.

Violins I play Line 2 C dotted half note held fermata while violins II play Line 1 E dotted half note forte. Viole play Line 1 E dotted half note while VC play small octave A dotted half note held fermata.

#### *Chord Frequency Analysis:*

Considering the overall uncertain nature of this cue (somewhat atonal, non-stacked thirds format), very roughly 70% major and 30% minor.

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“The Question” R5/5-6/1 *Molto Agitato (in 3)* in  $\frac{3}{4}$  time. 32 bars, 1:20, page 40. Senza sords strings only (then *sords* starting Bar 15). Track # 23 starting at 1:20.

Bar 1 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) to G maj 7<sup>th</sup> (G/B/D/F#) to C half-dim 7<sup>th</sup>.

Violins I play *f* < on Line 2 C# to D 8<sup>th</sup> notes up to F# quarter note legato down to C# quarter note. Celli play Line 1 E-F# 8ths to A down to E quarter notes.

Violins II play Line 1 B quarter note up to Line 2 D quarter note legato down to B quarter

note. Violon play Line 1 G quarter note up to B quarter note legato down to G quarter note.

Bar 2 = G maj 7<sup>th</sup> to C half-dim 7<sup>th</sup> (with no 5<sup>th</sup> or G note).

Violins play Line 2 D rinforzando quarter note legato to E half note while violins II play Line 1 B quarter note to C# half note. Violon play G quarter note up to B half note, and cello play *sff* > on Line 1 F# rinforzando quarter note to E half note.

Bars 3-4 = N/A.

Violins I play F#-G 8ths to B quarter note legato to G quarter note to (Bar 4) F# rinforzando quarter note to A half note. Violins II play C#-E-C quarter notes to (Bar 4) D quarter note legato to C half note. Violon play B-C-A quarter notes to (Bar 4) G quarter to A half note. Cello play < *sff* > Line 1 G-B-G quarter notes to (Bar 4) F# quarter note to E half note.

Bars 5-16 = N/A

Here the violins are bowed trem thru Bar 10. Violins I play fortissimo Line 3 rinforzando E quarter down to B quarter note to Line 3 C quarter note tremolos to (Bar 6) Line 3 D rinforzando quarter note trem down to Line 2 B to C quarter notes to (Bar 7) C rinforzando quarter note trem down to Line 1 A to B notes to (Bar 8, *poco a poco rall*---) C-A-B quarter notes to (Bar 9) B-E-G to (Bar 10) A-D-F. Violins II play *ff* Line 2 F/A rinforzando dotted half note trem to (Bar 6) E/G rinforzando dotted half note trem to (Bar 7) D/F to (Bar 8) C/E to (Bar 9) B/D to (Bar 10) A/C dotted half note dyads. Violon play Line 2 E dotted half note rinforzando to (Bar 6) D to (Bar 7) C to (Bar 8) Line 1 B to (Bar 9) A to (Bar 10) G dotted half notes. Slow decrescendo to *p* from Bar 8. *Nat* starting Bar 11. Violins I play Line 2 G legato down to C quarter notes



to D quarter note. Violins II play Line 1 G/B dotted half notes to (Bar 12) E/B half notes, etc. Violins play Line 1 F half note to E quarter note to (Bar 12) small octave A half note *p* >. Bar 12's dynamics is now *Molto meno mosso*.

Bars 17-18 = ?? B/D/F/A/E (B half-dim 7/11) ? *Lento* [1:54]

Violins I play Line 2 E half note down to C quarter note to (Bar 18) B half note to A-B 8<sup>th</sup> notes. Violins II play Line 1 E/F dotted half notes legato to (Bar 18) D/E half notes. Violins are fingered tremolo *sempre f* between small octave A dotted half note and B dotted half note to (Bar 18) B-C dotted half notes. VC play Great octave D/A dotted half notes legato to (Bar 18) A/E (e) half notes.

Bars 19-22 = N/A.

Bar 23 = D maj/9<sup>th</sup> (D/F/A/E).

Bar 24 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

Bar 25 = ?? G/D/F/C

Bar 26 = C maj.

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Bars 27-28 = C# half-dim 7<sup>th</sup>.

Bars 29-30 = A half-dim 7<sup>th</sup>.

Bar 31 = F# half-dim 7<sup>th</sup>.

Bar 32 = N/A.

The cue ends here with the VC/CB playing *sff* on Great octave F dotted half note held fermata.

*Chord Frequency Analysis:*

65% half-diminished 7ths

14% maj 7ths

7% minor chord

7% major chord

7% maj/9<sup>th</sup>

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Handwritten musical score for "The Dress" R6/pt3. The score is written on two staves, Violins I and II, in 3/4 time. The tempo is Lento (molto triste). The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings. A red line is drawn through the first two bars. Below the staves, there are four circled numbers: 1, 2, 3, and 4.

"The Dress" R6/pt3 *Lento (molto triste)* in 3/4 time. 17 bars, :36, page 41.  
Instrumentation: *Sords* violins I & II only. Located on track # 24.

Bar 1 = N/A.

Violins I top staff play *p* < on rising quarter notes Line 3 Eb-F-Gb, and violins II bottom staff plays Line 2 Eb-F-Gb quarter notes.

Bar 2 = Ab min/9<sup>th</sup> (Ab/Cb/Eb/Bb).

Violins I top staff plays Line 3 Bb half note to Ab quarter note while violins II bottom staff plays Line 2 Bb quarter note down to Eb half note. Violins I bottom staff plays Line 3 Cb dotted half note legato to (Bar 3) Line 2 Ab dotted half note.

Violins II top staff plays *p* < Line 3 Eb dotted half note legato to (Bar 3) Cb dotted half note decrescendo.

Bar 3 = F min/9<sup>th</sup> (A/Ab/Cb/Gb).

Violins I top staff plays Line 3 Gb rinforzando quarter note to F half note while bottom staff violins II play Line 2 Gb half note to F quarter note decrescendo. All seven notes of violins I from Bars 1-3 were played under the sweeping legato slur/curve line.

Bar 4 = Gb maj/9<sup>th</sup> (Gb/Bb/Db/Ab).

Bar 5 = Eb min/9<sup>th</sup> (Eb/Gb/Bb/F).

Bar 6 = F min/9<sup>th</sup>.

Bar 7 = Ab min (Ab/Cb/Eb).

Bar 8 = Eb maj (Eb/G/Bb).

Bar 9 = Gb maj (Gb/Bb/Db).

Bar 10 = Abmin/9.

Bar 11 = F min/9

Bar 12 = Gb min/9

Bar 13 = Eb min/9

Bar 14 = F min/9.

Bar 15 = Ab min.

Bar 16 = C half-dim 7<sup>th</sup>.

Bar 17 = ?? Db/Gb/A/Db

Violins I play Line 1 Db/A dotted half notes decrescendo and held fermata. Violins II play starting Line 1 Gb/Db dotted half notes held fermata. No chord but we hear stable or strong intervals of a P4 between Line 1 Db-Gb, and P5 interval of Line 1 Gb to Line 2 Db. Line 1 A to Line 2 Db is a d4 interval, however, and Db to A is an A5 interval.

*Chord Frequency Analysis:*

67% min/9ths

13% minor

13% major

7% half-dim 7<sup>th</sup> chord (one chord)

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“Shame” R6/pt4 *Moderato (con molto espressivo)* in ¾ time. 34 bars, 1:32, pages 42-43. Instrumentation: flute. Oboe, clarinets, bass clarinet, strings. Located at track #24 starting at :39. Woodwinds and strings only.

This is a highly interesting cue because it highlights Herrmann’s favorite 7<sup>th</sup> chord, in my opinion: the half-diminished seventh (read my paper “Half-diminished 7<sup>th</sup>: The Herrmann Chord” in this website). . The first 19 bars of this cue, in fact, are solely half-dim 7ths! Then he picks them up again in Bars 25-27, and in three other bars.

Bar 1 = C# half-dim 7<sup>th</sup> (C#/E/G/B).

The flute plays *pp* < > on Line 1 B dotted half note legato down to (Bar 2) G half note (followed by a quarter rest). Clarinets play Line 1 C#/E/G dotted half notes



Handwritten musical score for "Shame" (Blue Denim). The score is written on ten staves, including parts for Flute (FL), Clarinet (CL), Bassoon (B.), Violin I (I.), Violin II (II.), and Cello/Double Bass (C.). The title "Shame" is written in the center, with "Blue Denim" in brackets to the right. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (p, f, sf, sfz), and articulations (acc, trill). There are also handwritten annotations in red ink, including "Blue Denim", "K6 RT", "moderate (con ppi to expression)", "Hand required by Brilliance", and a list of bar numbers (1-13) at the bottom. The score ends with a large "etc" in parentheses.

to (Bar 2) A/C/Eb half notes (followed by a quarter rest). After a quarter rest, *sord* (*triste*) violins I play *p* < on Line 2 D# legato to E quarter note.

Bar 2 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Violins play Line 2 G half note (decrescendo), followed by a quarter rest.

After a quarter rest, violins II play *p* < Line 1 B quarter note to Line 2 C quarter note.

Bar 3 = F# half-dim 7<sup>th</sup> (F#/A/C/E).



The flute plays Line 1 E dotted half note down to (Bar 4) middle C half note (followed by a quarter rest). The clarinets play small octave F#/A/C dotted half notes crescendo to (Bar 4) D/F/Ab half notes decrescendo (followed by a quarter rest).

Violins II play Line 2 E half note (followed by a quarter rest). After a quarter rest, violins I return playing Line 1 G# to A quarter notes.

Bar 4 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

Violins play Line 2 C half note (followed by a quarter rest). Violins II, after a quarter rest, play Line 1 E to F quarter notes.

Bar 5 = B half-dim 7<sup>th</sup> (B/D/F/A).

The flute is now silent until Bar 12. The clarinets play lowest/small octave/*chalmereau* register D/F/A dotted half notes to (Bar 6) E/G/B half notes (followed by a quarter rest). The bass clarinet joins in now playing small octave B [written middle C#] dotted half note up to (Bar 6) C# [written D#] half note (followed by a quarter rest). Violins II play Line 1 A half note (followed by a quarter rest). After a quarter rest, violins I return playing middle (Line 1 ) C# to D quarter notes (start of a steady crescendo thru Bar 8).

Bar 6 = C# half-dim 7<sup>th</sup>.

Violins I play ascending quarter notes E-G-B. After a quarter rest, violins II play Line 1 G to B quarter notes.

Bar 7 = A half-dim 7<sup>th</sup>.

Clarinets play G/A/C dotted half notes crescendo while the bass clarinet plays Line 1 Eb half note. Violins I & II play Line 2 C-Eb-G quarter notes.

Bar 8 = A half-dim 7<sup>th</sup>.

Clarinets play A/C/Eb dotted half notes (tied to next bar) while the bass clarinet plays G dotted half note (tied to G dotted half note next bar). Violins play Line 2 A half note to B quarter note.

Bar 9 = F# half-dim 7<sup>th</sup>.

Violins play Line 2 B half note to A quarter note.

Bar 10 = A half-dim 7<sup>th</sup>. [1:05]

The oboe is *solo* and *pp triste* on descending quarter notes starting Line 3 C-B-G. After a quarter rest, clarinets play *pp* < > on Line 1 Eb/G/A half notes legato to (Bar 11) C#/E/G dotted half notes while the bass clarinet plays middle C half note to (Bar 11) A dotted half note decrescendo. Strings are silent until Bar 18.

Bar 11 = C# half-dim 7<sup>th</sup>.

The oboe finishes that short two-bar phrase on Line 2 B half note to G quarter notes.

Bar 12 = F# half-dim 7<sup>th</sup>.

The *solo* flute takes over the two-bar phrase on descending Line 2 quarter notes B-A-E. After a quarter rest, clarinets play E/F#/A half notes to (Bar 13) E/G/B dotted half notes while the bass clarinet plays C half note to C# dotted half note.

Bar 13 = C# half-dim 7<sup>th</sup>.

The flute plays Line 2 F# half note to E quarter note.

Bar 14 = A half-dim 7<sup>th</sup>.

The oboe returns playing Line 2 descending quarter notes A-G-Eb. After a quarter rest, clarinets play G/A/C half notes legato to (Bar 15) A/C/E dotted half notes while the bass clarinet plays Eb to F# notes.

Bar 15 = F# half-dim 7<sup>th</sup>.

The oboe finishes the phrase on Line 2 B quarter note to A half note.

Bar 16 = D half-dim 7<sup>th</sup>.

The flute returns for the final playing of the two-bar phrase on descending quarter notes starting Line 3 D-C-Ab. After a quarter rest, the clarinets play Ab/C/D half notes to (Bar 17) A/B/D dotted half notes. The bass clarinet plays the F half note tied to F dotted half note next bar.

Bar 17 = B half-dim 7<sup>th</sup>.

The flute plays Line 3 E quarter note to D half note.

Bars 18-19 = D half-dim 7<sup>th</sup>. [1:26]

Violins and viole are soli thru Bar 25. Violins I play *p* < on descending Line 3 quarter notes F-E-D to (Bar 19) C half note to B quarter note (all five notes played under the legato/phrase slur). *Div* violins II play *p* < on Ab/C (c''') dotted half notes legato down to (Bar 19) F/Ab dotted half notes. Viole (treble clef) play crescendo Line 2 D/F dotted half notes legato down to (Bar 19) C/D dotted half notes decrescendo.

Bar 20 = C maj 7<sup>th</sup> (C/E/G/B).

Violins I play Line 3 D to C to Line 2 E quarter notes. Violins II play Line 2 E/G dotted half notes legato to (Bar 21) C/E dotted half notes. Viole play B/C to (Bar 21) A/B dotted half notes.

Bar 21 = A min/9<sup>th</sup> (A/C/E/B).

Violins I conclude the two bar legato phrase decrescendo on Line 2 B half note to A quarter note.

Bar 22 = G maj/9<sup>th</sup> (G/B/D/A).

Violins play descending Line 2 quarter notes A-G-D crescendo. Violins II play B/D (d'') dotted half notes to (Bar 23) A/C dotted half notes. Viole (now back to standard alto clef with the middle C on the middle line of the staff) plays Line 1 G/A dotted half notes to (Bar 23) F/G dotted half notes decrescendo hair-pin ( > ).

Bar 23 = F maj/9<sup>th</sup> (F/A/C/G).

Violins I play Line 2 F half note to E quarter note.

Bar 24 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play Line 2 descending quarter notes E to D down to Line 1 B. Violins II play Line 1 F/Ab dotted half notes legato to (Bar 25) Eb/G notes while viole play B/D (d') to A/C notes.

Bar 25 = A half-dim 7<sup>th</sup>.

Violins I play Line 2 D half note to C quarter note to (Bar 26) B dotted half note (finishing the three-bar legato phrase).

Bar 26 = C# half-dim 7<sup>th</sup>. [1:45]

Violins II play Line 1 E/G dotted half notes while viole play G/C# dotted half notes. After a quarter rest, the VC ("k" tenor clef) play Line 1 D# to E quarter notes.

Bar 27 = A half-dim 7<sup>th</sup>.

VC play Line 1 G half note decrescendo (followed by a quarter rest). The violins are silent until Bar 32. After a quarter rest, the violas play B to middle C quarter notes. Clarinets return playing *p* < small octave Eb/G/A dotted half notes to (Bar 28) E/F#/A dotted half notes.

Bar 28 = ?? F#/A/E (perhaps F# half-dim 7<sup>th</sup> with no 5<sup>th</sup> or C note).

Viole play Line 1 E half note (followed by a quarter rest). After a quarter rest, celli (back to standard bass clef) play small octave G# to A quarter notes.

Bar 29 = D half-dim 7<sup>th</sup>.



Clarinets play D/F/Ab half notes (followed by a quarter rest). The bass clarinet plays small octave Ab dotted half note. The VC play middle C half note decrescendo. After a quarter rest, the viole play small octave E to F quarter notes.

Bar 30 = D dim (D/F/A).

Clarinet III plays lowest D dotted half note to (Bar 31) E dotted half note. The bass clarinet plays F dotted half note to (Bar 31) G dotted half note (crescendo for these two bars). The viole play A half note decrescendo. After a quarter rest, the celli play small octave C# to D quarter notes.

Bar 31 = E min (E/G/B).

The VC play the small octave E half note (followed by a quarter rest). After a quarter rest, viole play *mf* < small octave G to B quarter notes.

Bar 32 = A half-dim 7<sup>th</sup>. *Rall*

VC play forte crescendo on rising quarter notes Line 1 C-Eb-G. Viole play middle C half note (with quarter rest). After a quarter rest, violins play Line 1 Eb to G quarter notes. The bass clarinet plays small octave A dotted half note up to middle C dotted half note. Clarinet III & II play Eb/G dotted half notes tied to next bar.

Bar 33 = A half-dim 7<sup>th</sup>.

VC play A half note to B quarter note legato down to (end Bar 34) small octave B dotted half note *ff* > and held fermata. The CB return playing Great octave and small octave E dotted half notes held fermata. Viole play Line 1 B quarter note tenuto to (Bar 34) B dotted half note held fermata. Violins play Line 1 A half note to B tenuto quarter note to (Bar 34) B dotted half note (small octave for violins II). Clarinet I plays I believe A quarter note to (Bar 34) Line 1 E dotted half note held fermata.

Bar 34 = N/A.

The cue ends on the E/B notes held fermata. The flutes plays *ff* on Line 1 E dotted half note held fermata while the oboe plays small octave B (as also the bass clarinet). Clarinets play E/B/E. Violins I play Line 1 B. Viole play Line 1 B.

#### *Chord Frequency Analysis:*

76% half-dim 7ths

6% minor

6% maj/9ths

3% maj 7<sup>th</sup>

3% min/9<sup>th</sup>

3% dim 7<sup>th</sup>

3% dim

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“Resolution” R6/pt5 *Allegro molto agitato* in Cut time. 18 bars, :21, page 44. Half note = 120. Note: While this cue is not *listed* (oddly enough), it is indeed there at the start of track #25 for the first 21 seconds. Curious nobody there at Film Score Monthly caught that goof. They simply listed “The Arrival/The Bank” for track # 25, and the liner notes also missed that cue!

Bar 1 = C# half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>.

R. 6 & 5 allegro molto. g. italo. (♩ = 100) Resolution

The score is written on ten staves, grouped into five systems of two staves each. The instruments are: 1. Flute (FL), 2. Oboe (Ob), 3. Clarinet (CL), 4. Bass Clarinet (B-CL), 5. Horns (Hr), 6. Violins I (V1), 7. Violins II (V2), 8. Violas (Vc), 9. Celli (C), and 10. Double Basses (Cb). The music is in 4/4 time, with a tempo of 'allegro molto' and a metronome marking of 100 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff' and 'p'. There are also some handwritten annotations and a red circle around a measure in the bottom staff.

The flute and violins I play *ff* on Line 2 B quarter note down to rinforzando D# 8<sup>th</sup> note legato to E 8<sup>th</sup> (followed by a half rest). After a half rest, the oboe and violins II take over with Line 2 rinforzando A 8<sup>th</sup> down to Line 1 B 8<sup>th</sup> to C quarter note. Clarinets play *f* < > Line 1 E/G/B half notes legato to C/Eb/G half notes. The bass clarinet plays Line

2 C# down to A half notes. After a half rest, horns play *f* > A/C/Eb/G half notes. Viole play *sff* rinforzando Line 1 fingered tremolo half notes G up to B and then next figure of Eb to G half notes. VC play Line 1 C# E half notes fingered trem down to next trem figure of A to C half notes. The basses (pizzicato) sound *sf* on Line 1 C# half note left vibrate (followed by a half rest).

Bar 2 = F# half-dim 7<sup>th</sup> to C# half-dim 7<sup>th</sup>.

Flute and violins I play Line 2 E quarter note down to G#-A 8ths (followed by a half rest). After a half rest, oboe and violins II play Line 1 B down to D# 8ths to E quarter note. Clarinets play A/C/E (e') half notes to G/B/C half notes while the bass clarinet plays Line 1 F# to E half notes. After a half rest, the horns play E/G/B/C# half notes. Viole are fingered trem between middle C to E half notes and then B to C#. VC play fingered trem between small octave F#-A and then E-G. The CB play small octave F# half note (followed by a half rest).

Bar 3 = A half-dim 7<sup>th</sup> to A half-dim 7<sup>th</sup>.

The flute & oboe are silent in this bar. Violins I play Line 1 G quarter note down to small octave B to middle C 8ths (followed by a half rest). After a half rest, violins II play Eb down to B 8ths to middle C quarter note. Viole are fingered trem between half notes small octave G-A and then Eb-G. VC play the tremolos between C-Eb and then A-C. The basses sound the small octave C half note.

Bar 4 = G maj to A min.

The flute, clarinet I and violins I play *p* < *f* on middle C# to D quarter notes (followed by a half rest). After a half rest, the oboe and violins II play Line 1 D# to E quarter notes. Clarinets II & III play *p* < (crescendo for two bars) small octave G/B half notes to A/C half notes while the bass clarinet plays (like clarinet III) G to A half notes. Viole are now bowed trem on small octave G/B half notes to A/C half notes. VC are now bowed trem on Great octave G to A half notes. The CB (now *arco*) play Great octave G to A half notes.

Bar 5 = B min to C aug.

Flute/clarinet I/violins I play F# to G quarter notes (followed by a half rest). After a half rest, the oboe and violins II play G# to A quarter notes. Clarinets III-II play B/D half notes to middle C/E half notes. Viole are bowed trem on B/D half notes to C/E. VC are bowed trem on C to small octave C half notes (non-trem for CB).

Bar 6 = G maj to A min.

Bar 7 = B min to C aug.

Bars 8-10 = N/A.

Bars 11-12 = G maj to A min.

Bars 13-14 = B min to C aug.

Bar 15 = G maj to A min.

Bar 16 = B min to C aug.

Bar 17 = G maj to A min to B min to C aug.

Bar 18 = C# half-dim 7<sup>th</sup>.

*Chord Frequency Analysis:*

37% minor

25% half-dim 7ths

19% major; 19% augmented



etc      ab p/b      the animal  
molto      mutando

Violin I (I)      Violin II (II)      Viola (Vcllo)      Violoncello (VC)      Contrabass (CB)

①      ②      etc

C#F7      A#F7

“The Arrival” R6/6-7/1 *Molto moderato* in ¾ time. 8 bars, :14, page 45.  
Instrumentation: muted strings only. However, the top staff of violins I and top staff of violins II are *senza sords*. Located track #25 starting at :22.

Bar 1 = C# half-dim 7<sup>th</sup>.

The top staves of the violins (without mutes) play Line 1 quarter note down to D# quarter note to E quarter note. Muted violas top staff play *<f>* Line 1 B dotted half note legato down to (Bar 2) G half note (followed by a quarter rest) while the bottom staff plays Line 1 G dotted half note to (Bar 2) Eb rinforzando half note. Muted VC play middle C#/E dotted half notes to (Bar 2) A/C rinforzando half notes.

Bar 2 = A half-dim 7<sup>th</sup>.

The muted bottom staves of the violins play Line 2 A rinforzando 8<sup>th</sup> note down to B 8<sup>th</sup> to C half note *f>*. *Sords* CB play small octave A dotted half note.

Bar 3 = F# half-dim 7<sup>th</sup>.

The top staves of the violins play Line 2 E down to G# to A quarter notes. Viole play middle C/E dotted half notes to (Bar 4) Ab/C rinforzando half notes. VC play F#/A dotted half notes to (Bar 4) D/F half notes.

Bar 4 = D half-dim 7<sup>th</sup>.

The bottom staves of the violins play C down to Line 1 E 8ths to F half note. The CB plays small octave D dotted half note.

Bar 5 = C# half-dim 7<sup>th</sup>.

The top staves of the violins play Line 1 B-D#-E quarter notes. Violas play G/B dotted half notes to (Bar 6) Eb/G half notes. VC play C#/E to (Bar 6) A/C.

Bar 6 = A half-dim 7<sup>th</sup>.

The top staves of the violins play Line 1 G half notes (followed by a quarter rest). After a quarter rest, the bottom staves play B to middle C quarter notes to (Bar 7) E half notes (followed by a quarter rest).

Bar 7 = F# half-dim 7<sup>th</sup>.

Violas play E/A dotted half notes while VC play Great octave F#/C dotted half notes.

Bar 8 = N/A.

Violins I & II top staves are soli playing (legato from the middle C quarter note in the previous bar) Line 1 E dotted half note held fermata and decrescendo.

*Chord Frequency Results:*

100% half-diminished 7ths

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“The Bank” R7/2-7/3 *Lento (con intonso)* in ¾ time. 38 bars, 1:14, pages 46-47. Located track #25 starting at :36.

Bar 1 = C# half-dim 7<sup>th</sup> (C#/E/G/B).

This time the bottom staff of violins I and violins II are *senza sords* while the top staves and viole/celli are *sords*. Like “The Arrival,” the top staff of violins I & II play Line 2 B quarter note down to D# to E quarter notes. Viole play Line 1 G/B dotted half notes on the up-bow *f<* while the VC play Line 1 C#/E dotted half notes.



Bar 2 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

The bottom staff of the violins play Line 2 A rinforzando 8<sup>th</sup> note down to Line 1 B 8<sup>th</sup> to C half note. Viols and cello are silent. However, the clarinets play *f* > on Line 1 C/Eb/G dotted half notes while the bass clarinet plays Line 1 A dotted half note.

Bar 3 = F# half-dim 7<sup>th</sup> (F#/A/C.E).

The top staff of the violins play quarter notes Line 2 E down to F# to A. Viols play middle C/E dotted half notes on the up-bow while the cello play small octave F#/A dotted half notes.

Bar 4 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The bottom staff of the violins play C down to Line 1 E 8ths notes to F half note *ff* >. The clarinets play small octave F/Ab/C dotted half notes while the bass clarinet plays D.

Bar 5 = C# half-dim 7<sup>th</sup>.

The top staff of the violins play crescendo Line 1 B down to D# to E quarter notes. Viols play crescendo small octave G/B dotted half notes while VC play small octave C#/E.

Bar 6 = A half-dim 7<sup>th</sup>.

The bottom staff of the violins play Line 1 G down to B 8ths to middle C half notes. Clarinets play small octave Eb/G/A dotted half notes while the bass clarinet plays middle C dotted half note.

Bars 7-9 = F# half-dim 7<sup>th</sup>. [:51]

Violins top staves play forte steady decrescendo (thru Bar 9) rising quarter notes starting small octave A-C-E to (Bar 8) Line 1 F#-A-C (c'') to (Bar 9) Line 2 E-F#-A. Viols play forte small octave C/E dotted half notes legato to (Bar 8) F#/A dotted half notes to (Bar 9) Line 1 C/E half notes (followed by a quarter rest). VC play Great octave



F#/C dotted half notes to (Bar 8) small octave C/E dotted half notes to (Bar 9) F#/A half notes (followed by a quarter rest).

Bars 10-11 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup> (D/F/A/C). [1:00]

Here the cue switches to 6/8 meter, dotted quarter note = quarter note. The change is due to a scene change when Arthur goes to the bank with a forged check. The clarinets play *mf* an ostinato pattern for four bars. We find three Line 1 Eb/G/A 8ths (crossbeam connected) with the first notes played *rinforzando* and the 2<sup>nd</sup> & 3<sup>rd</sup> notes being played staccato. The next figure in the same pattern is played on notes D/F/A 8ths (crossbeam connected). Repeat thru Bar 13. *Sords* violins (including now the bottom staves) play *pp* < on Line 3 C dotted half note on the up-bow tied to dotted half notes next bar legato to (Bar 12, violins I only) Line 3 D dotted half note to (Bar 13) C dotted half note decrescendo.

Bar 12 = D min (D/F/A).

Bar 13 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.



Bar 14 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

*Div* violins II (*senza sords*) play *pizz* and forte on three Line 1 G/A 8ths (rinforzando on the 1<sup>st</sup> beat) to next crossbeam figure of F/A 8ths. Repeat thru Bar 17. *Viole* pluck *pizz* on Line 1 Eb-Eb-Eb 8ths to D-D-D 8ths (repeat thru Bar 17). The bass clarinet plays *mf* < on middle C [written D] dotted half note to (Bar 15) D dotted half note to (Bar 16) back to C dotted half note forte and tied to C dotted half note next bar.

Bar 15 = D min.

Bars 16-17 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

Bar 18 = ?? (Gb/BB/C/D) to D min 7<sup>th</sup>. [1:14]

Clarinets return playing *mf* on three Gb/Bb/C 8ths to three F/A/C 8ths. Repeat thru Bar 21. Violins I play crescendo Line 3 D dotted half note on the up-bow to (Bar 19) Eb dotted half note to (Bar 20) D dotted half note tied to dotted half note next bar (decrescendo for two bars).

Bar 19 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) to F Dom 7<sup>th</sup> (F/A/C/Eb).

Bars 20-21 = D min 7<sup>th</sup>.

Bar 22 = ?? (Gb/Bb/C) to F maj (F/A/C).

Pizzicato violas pluck Line 2 C-C-C to C-C-C 8ths while violins II pluck Line 1 Gb/Bb 8ths three times to F/A 8ths 3X. The bass clarinet plays *mf* < on middle C dotted half note to D dotted half note to (Bar 24) C dotted half note forte decrescendo and tied to next bar.

Bar 23 = ?? Gb/Bb/C/D) to D min 7<sup>th</sup> (D/F/A/C).

Bars 24-25 = D min 7<sup>th</sup>.

Bars 26-27 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

Clarinets return playing Line 1 Eb/G/A triplet 8ths to D/F/A triplet 8ths. Repeat thru Bar 29. Violins I play Line 3 C dotted half note tied to next bar, and then to (Bar 28) D dotted half note to (Bar 29) C dotted half note.

Bar 28 = D min.

Bar 29 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

Bar 30 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

Violins II pluck pizzicato on G/A triplet 8ths to F/A 8ths thru Bar 33. In Bar 32, violins I join in plucking pizzicato on the same notes thru Bar 33. *Viole* in Bar 30 pluck Line 1 Eb-Eb-Eb to D-D-D 8ths thru Bar 33. In Bar 32, VC join in pizzicato on Line 1 Eb-Eb-Eb to D-D-D 8ths as well thru Bar 33. The bass clarinet plays *mf* steady

crescendo thru Bar 33 on middle C dotted half note to (Bar 31) D dotted half note to (Bar 32) C dotted half note tied to next bar.

Bar 31 = D min.

Bars 32-33 = A half-dim 7<sup>th</sup> to D min 7<sup>th</sup>.

Bars 34-35 = C half-dim 7<sup>th</sup> and also C half-dim 7/11 (C/Eb/Gb/Bb/F). [1:40]

The clarinets play sff on Line 1 Eb/Gb/BB dotted half notes tied to dotted half notes next bar and decrescendo. The bass clarinet plays small octave F dotted half note tied to next bar. The arco violins I are fingered trem sff between Line 1 half notes Gb up to Bb dotted half notes (repeated next bar but decrescendo)> Violins II are fingered trem between Line 1 Eb to Gb dotted half notes while violas play middle C to Eb, and celli on small octave Ab to Bb dotted half notes (repeated next bar). The harp is in the key signature of Db maj/Bb min (5 flats) playing a rising (Bar 34) to falling (Bar 35) arpeggio figures on 32<sup>nd</sup> notes. So, after a quarter and 8<sup>th</sup> rest, the harp plays forte on rising 32<sup>nd</sup> notes starting small octave C-Eb-Gb-Bb to Line 1 C-Eb-Gb-Bb to Line 2 C-Eb-Gb-Bb to Line 3 C-Eb-Gb-Bb to (Bar 35) descending notes Bb-Gb-Eb-C and three more figures down. (followed by a quarter and 8<sup>th</sup> rest). Repeat in Bar 36-37 but played far softer at *pp* dynamics. Now: the bass clarinet in Bars 34-35 playing that F tone adds an 11<sup>th</sup> to the C half-dim 7<sup>th</sup> but after that (Bars 36-38) the bass clarinet and clarinets are silent and we hear only the C half-dim 7<sup>th</sup> tonality. In Bar 36, *div* violins I play *pp* on Line 1 Gb/Bb dotted half notes tied to next two bars (held fermata in end Bar 38) while violins II play Eb/Gb notes. The viola plays middle C/Eb, and celli play small octave Gb/Bb notes.

The liner notes by Chris Husted on page 13 states that the harp arpeggiated chord is similar to the one Herrmann used in the *Twilight Zone* episode, "Walking Distance." They are similar in effect but not exact. In the TZ episode (cue II "Drugstore" Bars 1-3),



the harp in C time plays rising to falling 16<sup>th</sup> note “6” sextuplet figures on F maj 7<sup>th</sup> (F/A/C/E). So we find starting small octave A-C-E-F-A-C to Line 2 E-F-A-C-F-A (all 12 notes connected by two crossbeams) to descending 16ths F-E-C-A-F-E to C-A-F-E-C-A-F (f). Note that in the last sextuplet, he actually writes a septuplet (7 notes)! Perhaps he meant a “7” instead of the written “6” but I suspect it should’ve been a “6” end figure ending on small octave A (as was the *start* of the rising sextuplets).

#### Chord Frequency Analysis:

53% half-dim 7ths

29% min 7ths

10% minor

6% major

2% Dom 7<sup>th</sup>

\*\*\*\*\*

The image shows a handwritten musical score for a piece titled "The Window" (R7/pt 4). The score is for Violins I & II, Viola, and Cello. It is marked "molto Agitato e molto sost" and "C minor 9 5 5". The score shows three measures with various musical notations including notes, rests, and dynamic markings. Red circles are drawn around the first three measures.

“The Window” R7/pt 4 *Molto Agitato e molto sost* in  $\frac{3}{4}$  time. 17 bars, :26, page 48. Violins I & II are *senza sords* while violas (Herrmann writes “violas” instead of “viole”) and celli (as written) are *sords* (muted). Located at the start of track # 26.

Bars 1-3 = N/A.

Violas (treble clef) and celli ( “k” tenor clef) play forte crescendo on ascending quarter notes Line 1 Eb-F-Gb. In Bar 2, the violas play Line 2 Bb half note to Ab quarter note to (Bar 3) Gb quarter note rinforzando to F half note, while the VC play Line 1 Bb quarter note down to Eb half note up decrescendo ( > hairpin symbol underneath the staff) to (Bar 3) crescendo Gb half note to F quarter note.. Violins II are

fingered trem between Line 2 Cb up to Eb dotted half notes to (Bar 3 ) Ab/Cb bowed trem dotted half notes *sf* decrescendo. Violins I play crescendo Line 3 Cb/Eb dotted half notes on the up-bow legato to (Bar 3) Ab/Cb dotted half notes *ff* > on the down-bow.

Bars 4-8 = N/A.

The Gb maj in Bar 4, Eb min in Bar 5, F dim in Bar 6, Ab min in Bar 7, and Eb min in Bar 8 are temporarily heard with the passing tones. In Bar 4, violas play Line 2 Ab half note to Gb quarter note crescendo down to (Bar 5) F quarter note rinforzando to Eb half note decrescendo. Celli play Ab quarter note down to Db half note decrescendo up to (Bar 5) F half note to Eb quarter note crescendo. Violins I play Bb/Db dotted half notes crescendo to (Bar 5) Line 2 Gb/Bb dotted half notes decrescendo. Violins II are again fingered trem between Bb-Db dotted half notes to (Bar 5) Gb/Bb bowed trem dotted half notes. Etc.

Bar 9 = Gb maj (Gb/Bb/Db).

Bar 10 = N/A.

The Ab min is heard in passing in this fluid cue. Violins I now are fingered trem to (Bar 11) bowed trem instead of violins II.

Bar 11 = F min.

Bar 12 = Gb maj.

Bar 13 = Eb min.

Bar 14 = F min.

Bar 15 = Ab min.

Bar 16 = Eb min.

Bar 17 = N/A.

Violins I play A/Gb (Line 1 G-flat) dotted half notes held fermata, while violins II play Line 1 Gb/A notes. Viols play Line 1 Db half note and VC on small octave Db.

#### *Chord Frequency Analysis:*

Of those clearly present,

53% minor

27% dim

20% major

\*\*\*\*\*

“The Waiting” R7/pr 5 *Molto moderato* in ¾ time. 25 bars, 1:02, page 49.

Note: This cue is not included in the cd. Note: Page 50 in the score *also* has “The Waiting” but only for 9 bars, and Herrmann crossed out the bars (basically “Do Not Use”). It was marked as *Moderato* instead of *Molto moderato*. The only other difference is that Herrmann included celli notes in the first 7 bars (unlike the “official” cue).

Bars 1-2 = D half-dim 7<sup>th</sup>.

*Sords* violins I play *p* < descending quarter notes Line 3 F-E-D to (Bar 2) C half note to B quarter note decrescendo (all five notes are played under the legato slur/phrase line). Muted violins II play Ab/C (c’’) dotted half notes on the up-bow to (Bar 2) Line 2 F/Ab dotted half notes decrescendo. Viols (treble clef) play D/F Line 2

Handwritten musical score for "The Waiting" (Blue Denim). The score is arranged in two systems. The top system includes staves for strings (SL, CLS, ACC) and a vocal line (V). The bottom system includes staves for Violins I and II, Viola, and Violoncello/Double Bass (VC). The score is marked with various musical notations, including notes, rests, and dynamic markings. A bracket indicates the score was "Hand-copied by Bill Weber".

dotted half notes to (Bar 2) C/D dotted half notes. Note: in the unused starter cue (page 50) the VC play Line 2 D dotted half note to (Bar 2) C dotted half note < >.

Bar 3 = C maj 7<sup>th</sup> (C/E/G/B).

Violins I play descending quarter notes Line 3 D-C-E (e'') crescendo.

Violins II play Line 2 E/G dotted half notes crescendo while violone play B/C (c'') dotted half notes. [In the abandoned cue, VC play Line 1 B to A dotted half notes]

Bar 4 = A min/9<sup>th</sup> (A/C/E/B).

Violins I play Line 2 B half note to A quarter note decrescendo. Violins II play Line 2 C/E dotted half notes decrescendo while the violone play A/B notes.

Bar 5 = G maj/9<sup>th</sup> (G/B/D/A).

Violins I play descending quarter notes Line 2 A-G-D. Violins II play B/D dotted half notes and violone (back to the normal alto clef) play Line 1 G/A dotted half notes. [In the abandoned cue, VC plays G to next bar's F dotted half notes]

Bar 6 = F maj/9<sup>th</sup> (F/A/C/G).

Violins II play F half note to E quarter note. Violins II play A/C dotted half notes decrescendo and violone play F/G half notes.

Bar 7 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play E-D-B quarter notes. Violins II play F/Ab Line 1 dotted half notes crescendo while violone play B/D notes. [In the unused cue, divisi VC play B/D dotted half notes]

Bar 8 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Violins I play D half note to C quarter note. Violins II play Eb/G dotted half notes while violone play A/C (c') notes.

Bar 9 = C# half-dim 7<sup>th</sup> (C#/E/G/B).



Violins Play Line 1 B dotted half note decrescendo. Violins II play E/G dotted half notes and viole play G/C# notes. After a quarter rest, the oboe is *solo* playing *p espr* < on Line 2 D# to E quarter notes.

Bar 10 = A half-dim 7<sup>th</sup>.

Violins I play *p* > on Line 1 Eb/G dotted half notes legato to (Bar 11) C/E dotted half notes. Violins II play C/Eb to (Bar 11) A/C. Viole play A/C to (Bar 11) F#/A. The oboe continues with the Line 2 G half note (followed by a quarter rest). After a quarter rest, the flute is now solo playing B to C (c'') quarter notes to (Bar 11) E half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 11, the oboe returns on Line 1 G# to A quarter notes.

Bar 11 = F# half-dim 7<sup>th</sup>.

Bar 12 = D half-dim 7<sup>th</sup>.

Bar 13 = B half-dim 7<sup>th</sup> (B/D/F/A).

Bar 14 = C# half-dim 7<sup>th</sup>.

Bar 15 = A half-dim 7<sup>th</sup>.

Bar 16 = A half-dim 7<sup>th</sup>.

Bar 17 = F# half-dim 7<sup>th</sup>.

Bar 18 = A half-dim 7<sup>th</sup>.

Bar 19 = C# half-dim 7<sup>th</sup>.

Bar 20 = F# half-dim 7<sup>th</sup>.

Bar 21 = C# half-dim 7<sup>th</sup>.

Bar 22 = A half-dim 7<sup>th</sup>.

Bar 23 = F# half-dim 7<sup>th</sup>.

Bar 24 = D half-dim 7<sup>th</sup>.

Bar 25 = B half-dim 7<sup>th</sup>.

*Chord Frequency Analysis:*

80% half-dim 7<sup>th</sup>

8% maj/9ths

4% min/9<sup>th</sup>

4% dim 7<sup>th</sup>

4% maj 7<sup>th</sup>

\*\*\*\*\*



“The Summons” R7/pt 6 *Molto sost* in  $\frac{3}{4}$  time. 9 bars, :23, page 51. Located on track # 26 starting at :26.

Bar 1 = N/A.

First you hear the bass clarinet playing *ff* > on small octave A [written B] dotted half note tied to half note next bar (followed by a quarter rest). You also hear the *pizz* CB plucking fortissimo on Great octave A quarter note let vibrate (followed by a quarter rest). Silent next bar. After a quarter rest, the clarinets play small octave Eb/F#/A half notes tied to half notes next bar (followed by a quarter rest). *Sords* violins I play Line 3 Eb-D-C descending quarter notes while muted violas (treble clef) play Line 2 Eb-D-C quarter notes *p* <. A F# dim tonality can possibly be intended. An uneasy tritone interval is heard in the clarinets between Eb to A, and a m3 interval between F# to A.

Bar 2 = F# dim 7<sup>th</sup> (F#/A/C/Eb).



Handwritten musical score for "Re Summons" (Blue Denim) by R. T. 6. The score is for a full orchestra and includes parts for Flute (FL), Oboe (ob), Clarinet (Cl), Bass Clarinet (B.C.), Horns (Hr), Violins I (I), Violins II (II), Viola (V), Cello (C), and Double Bass (CB). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures circled in red. The score is handwritten and includes the title "Re Summons" and the subtitle "Blue Denim".

Handwritten musical score for "Re Summons" (Blue Denim) by R. T. 6. The score is for a full orchestra and includes parts for Flute (FL), Oboe (ob), Clarinet (Cl), Bass Clarinet (B.C.), Horns (Hr), Violins I (I), Violins II (II), Viola (V), Cello (C), and Double Bass (CB). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures circled in red. The score is handwritten and includes the title "Re Summons" and the subtitle "Blue Denim".

Sords horns play  $f >$  on Line 1 C/Eb/F#/A (F# dim 7<sup>th</sup> 2<sup>nd</sup> inversion) dotted half note chord. The flute plays  $espr f >$  on Line 2 Ab quarter note to A half note (the oboe plays this Line 1 register). Violins I (and now violins II) play  $f >$  on Line 2 Ab quarter note to A half note (Line 1 for viole and celli).

Bar 3 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The bass clarinet sounds small octave F [written G] dotted half note  $ff >$  tied to half note next bar. The CB plucks pizzicato on Great octave F quarter note let vibrate. After a quarter rest, the clarinets play D/F/Ab half notes tied to half notes in bar 4. Violins and viole play Line 3 C quarter note (Line 2 for viole) to Bb-Ab 8ths crescendo.

Bar 4 = D half-dim 7<sup>th</sup>.



Horns sound C/D/F/Ab dotted half notes. The flute and oboe play E quarter note to F half note. Violins I (and now again violins II) play *f* > on Line 2 E quarter note to F half note. Violoncello and VC play them Line 1 register.

Bar 5 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

The bass clarinet sounds Ab dotted half note tied to half note next bar. The CB plucks Great octave Ab quarter note. After a quarter rest, the clarinets play Eb/F/Cb half notes tied to next bar. Violins I & violas play Ab quarter note to G-F 8<sup>th</sup> notes.

Bar 6 = F half-dim 7<sup>th</sup>.

Horns sound Cb/Eb/F/Ab dotted half notes decrescendo. Flute and oboe play Eb quarter note to D half note. Same for violins/V/VC.

Bar 7 = C half-dim 7<sup>th</sup>.

The bass clarinet sounds middle C dotted half note tied to half note next bar. The basses pluck small octave C quarter note. After a quarter rest, the clarinets sound Eb/Gb/Bb half notes tied to next bar. Violins I and violas play F# quarter note to F-Eb 8ths.

Bar 8 = C half-dim 7<sup>th</sup>.

Horns sound crescendo on C/Eb/F#/Bb dotted half notes. [Note: I should add this to my Enharmonic paper because here Herrmann uses the enharmonic F# note instead of the “proper” Gb note. This is a rare instance of such enharmonic substitution in his Later or non-Early Works] The flute/oboe play Db half note to C quarter note (same for strings).

Bar 9 = E min (E/G/B).

Horns settle on the E/G/B rinforzando dotted half notes *ff* > and held fermata. Horns II and III both play the G notes. Violins I play Line 1 B rinforzando quarter note (followed by a half rest held fermata) while violins II play G. Violins play Line 1 E quarter note, and celli on Line 1 B.

#### *Chord Frequency Results:*

67% half-dim 7ths

22% dim 7ths

11% minor chord.

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“Farewell” R7/pt 7 *Molto pesante (in 3)* in ¾ time. 50 bars, 1:08, pages 52-53. Located track # 27.

Bars 1-2 = F min (F/Ab/C) to A min (A/C/E).

Prominent horns play *fff* starting small octave F/Ab/C (horns I & III play middle C) rinforzando quarter notes legato to A/C/E half notes to (Bar 2) Ab/C/F rinforzando quarter notes to A/C/E half notes decrescendo. After a half rest in Bar 1, the *pizz* VC/CB pluck *ff* on Great octave Ab quarter note let vibrate. After a half rest in Bar 2, they pluck Great octave A quarter note let vibrate.

Bar 3 = F min.

Farewell  
(Blue Denim)

more meso

Hand-copied by Bill W. R. 68

Clarinet parts (CL1, CL2, CL3, CL4) and other instruments (FL, OB, VC, CB, T, TI, V, C) are shown. The score includes various musical notations such as notes, rests, and dynamics (ff, pp). A red line indicates a section of the score. The bottom of the page features a logo for "A DIVISION OF ROBERT MILLS".

Clarinet parts now sound *ff* > *pp* (decrescendo thru Bar 5) on Ab/C/F (F) dotted half notes. The bass clarinet plays small octave F dotted half note. After a quarter rest, VC/CB pluck Great octave F quarter note to F# quarter note.

Bar 4 = A min.

The clarinets play A/C/E [written B/D/F#] dotted half notes tied to dotted half notes next bar, while the bass clarinet plays A dotted half note tied to next bar. After a quarter rest, VC/CB pluck the A quarter note (followed by a quarter rest).

Bar 5 = A min/9<sup>th</sup> (A/C/E/B). *Piu mosso (in 1)* and *molto agitato e cantando*.

As the clarinets and bass clarinet tones die down the muted strings are soli thru Bar 28. Violins I play Line 2 B half note to A-E 8ths. Violins II play Line 2 C/E dotted half notes legato to (Bar 6) Bb/C dotted half notes decrescendo. Violas play Line 1 A quarter note legato to B half note crescendo.

Bar 6 = N/A. Bb/C/F#.

Violins I play F# half note to E quarter note decrescendo (all 5 notes in these two bars are played under the legato slur). Violas play G quarter note to F# half note.

Bar 7 = A min/9<sup>th</sup> (A/C/E/B).

Violins I play Line 2 B half note to A-E 8ths, etc (repeat Bar 5).

Bar 8 = N/A. D/F/C.

Violins I play Line 3 C half note to B quarter note decrescendo. Violins II play D/F dotted half notes, and violas play C quarter note to B half note.

Bar 9 = N/A F/Ab/E

Violins I play Line 3 E half note to D quarter note. Violins II play Line 2 F/Ab dotted half notes. Violas (now treble clef) play Line 2 D quarter note to E half note.

Bar 10 = Ab aug (Ab/C/E).

Violins I again play E half note to D quarter note. Violins II play Ab/C (c'') dotted half notes decrescendo. Violas play D quarter note to E half note once again.

Bar 11 = F min.

Violins I play Ab/C (c'') dotted half notes crescendo. Violins II play descending quarter notes Line 3 F-E-C. Violas play Line 2 F dotted half note.

Bar 12 = E maj (E/G#/B).

Violins I play Line 3 E half note to D quarter note. Violins II play G#/B dotted half notes. Violas play E-F-E quarter notes. Decrescendo.

Bar 13 = F min. Repeat Bar 11.

Bar 14 = E maj.

Bar 15 = D dim.

Bar 16 = N/A. Eb/A/D

Bar 17 = D dim.

Bar 18 = N/A.

Bar 19 = N/A. C/D/F

Bar 20 = F half-dim 7<sup>th</sup>.

Violins I (in Bar 19) play descending quarter notes starting Line 3 C-B-G. Violins II play Line 2 D/F dotted half notes legato to (Bar 20) Eb/F dotted half notes. Viola play Line 2 C dotted half note to Cb in Bar 20. In Bar 20, VC play rising quarter notes Line 1 F-G-Ab.

Bar 21 = N/A.

Bar 22 = F half-dim 7<sup>th</sup>.

Bar 23 = N/A.

Bar 24 = F half-dim 7<sup>th</sup>.



Bar 25 = N/A.

Bar 26 = F half-dim 7<sup>th</sup>.

Bar 27 = N/A. Page 53.

Bar 28 = N/A.

Bar 29 = C maj 7<sup>th</sup> (C/E/G/B). *meno mosso*. [:41]

Clarinets play *p tenuto* on three B/C/D quarter notes (repeat thru Bar 32).

The bass clarinet plays *pp* < small octave G dotted half note to (Bar 30) A dotted half note to (Bar 31) middle C dotted half note to (Bar 32) small octave B dotted half note tied to dotted half note in Bar 33 (decrescendo since Bar 31). The muted basses also play these notes but Great octave register.

Bar 30 = A min/9<sup>th</sup> (A/C/E/B).

Bars 31-32 = N/A.

Bars 33-35 = A min/9<sup>th</sup>.

Now the *pizz* violins play the quarter notes *mp* < > thru Bar 37. Violins I play Line 1 C/E quarter notes thru Bar 37 while violins II play small octave A/B notes thru Bar 35, and then G/B thru bar 37. The viole are fingered trem *pp* between middle C to E dotted half notes thru Bar 37. VC are fingered trem on small octave A to B dotted half notes thru Bar 35, and then G to B notes in the remaining two bars. The solo oboe plays *pp espr* < on Line 2 B dotted half note tied to next bar. Then it plays A dotted quarter note down to E dotted quarter note to (Bar 36) F# dotted half note tied to next bar decrescendo.

Bars 36-37 = ?? Possibly C maj 7<sup>th</sup>/#11<sup>th</sup> (C/E/G/B/F#).

Bar 38 = D half-dim 7<sup>th</sup>.

Bar 39 = Bb maj/9<sup>th</sup> (Bb/D/F/C).

Bar 40-44 = ??

Bars 45-47 = D half-dim 7<sup>th</sup>.

Bar 48 = ??

Bars 49-50 = D half-dim 7<sup>th</sup>.

#### *Chord Frequency Analysis:*

33% half-dim 7ths

27% minor

20% min/9ths

etc.

\*\*\*\*\*

“Fury & Grief” R8/pt 1 *Furioso (Allegro) (in 1)* in ¾ time. 20 bars, :39, pages 54-55. Located at the start of track # 28.

Bar 1 = G Dom 7<sup>th</sup> (G/B/D/F).

The flute/oboe/clarinet I play Line 2 C half note fortissimo to B quarter note. Clarinets II-III and bass clarinet play small octave Ab rinforzando quarter note to G half note. Violins play Line 1 C half note to B quarter note forte crescendo. Viole and VC/CB play small octave Ab quarter note to G half note. After a quarter rest, the horns play small octave D/F/D/F (f<sup>r</sup>) half notes.

Bar 2 = D half-dim 7<sup>th</sup>.

Flute/oboe/clarinet I play C rinforzando quarter note to B half note.  
 Clarinets II=III & bass clarinet play Ab half note to G quarter note. Etc.

Bar 3 = F maj 7<sup>th</sup>.  
 Bar 4 = F# half-dim 7<sup>th</sup>.  
 Bar 5 = G Dom 7<sup>th</sup>.  
 Bar 6 = D half-dim 7<sup>th</sup>.  
 Bar 7 = F maj 7<sup>th</sup>.  
 Bar 8 = F# half-dim 7<sup>th</sup>.  
 Bars 9-11 = N/A.  
 Bar 12 = N/A or B dim 7<sup>th</sup>.  
 Bars 13-20 = N/A.

Another mixed, fluid cue. Not worth trying to make a definitive chord frequency analysis.

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Handwritten musical score for a jazz ensemble. The score is written on multiple staves for various instruments including strings (ST), oboe (Ob), clarinet (CL), bass clarinet (CLB), horn (Hr), and piano (P). The music is in 4/4 time and features complex harmonic structures with many accidentals and dynamic markings. The title "Blue Denim" is written in the top right. The score is marked with "Hand-ripped by Bill Wachtel" and includes a list of chords at the bottom: 1. Fmaj7, 2. F#halfdim7, 3. G7, 4. Dhalfdim7, 5. Fmaj7, 6. F#halfdim7, 7. N/A, 8. N/A or Bdim7, 9. N/A, 10. N/A, 11. N/A, 12. N/A, 13. N/A, 14. N/A, 15. N/A, 16. N/A, 17. N/A, 18. N/A, 19. N/A, 20. N/A.

“Breakdown” R9/pt 2 *Allegro con molto agitato (in 3)* in  $\frac{3}{4}$  time. 19 bars, :23. pages 56-57. Located track # 28 starting at :39.

Bar 1 = N/A.

Violins (*sul E*) play forte crescendo on Line 2 A half note *portamento* (diagonal straight line) slide up to Line 3 A quarter note. Viole play Line 1 A half note legato to Line 2 A quarter note while VC (*sul A*) play small octave A half note legato up to Line 1 A quarter note.

Bars 2-3 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The harp plays fortissimo a rapid “14” arpeggio rising figure starting Great octave F-C-D-F-Ab continuing Line I or middle C-D-F-Ab-C-D-F-Ab-C (c’’) followed by a two quarter rests. Horns sound *sfp* < on small octave D/F/Ab/C (c’) dotted half notes tied to dotted half notes next bar. The flute plays on Line 2 C dotted half note tied to next bar, oboe on Line 2 D, clarinets on Line 1 D/F/Ab, and bass clarinet on small octave F. The CB sounds on Great octave F dotted half note tied to next bar. After a half rest, the violins play Line 3 F quarter note to (Bar 3) rinforzando D 8<sup>th</sup> legato to Eb 8<sup>th</sup> (crossbeam connected) to F-D to B-C 8<sup>th</sup> figures. Viole and VC play Line 2 F quarter note to (Bar 3) D dotted half note tied to quarter note in Bar 3.

Bars 4-6 = D half-dim 7<sup>th</sup>.

Violins play D-B-F-G 16ths figure to Ab-F-D-Eb 16ths to F-D-B-C 16ths. On the 2<sup>nd</sup> beat viole play Ab to F quarter notes while VC play middle C to B quarter notes. Violins continue the rapid descent in bar 5 on D-B-F-G (g’) to Ab-F-D-Eb to “6” figure F-Eb-D-C-B-A (a). CB in Bar 4 play Great octave Ab dotted half note fortissimo and decrescendo to small octave C dotted half note crescendo. In Bar 6, violins play *sff* > on small octave Ab half note rinforzando to A quarter note. Viole play small octave Ab 8<sup>th</sup> rinforzando (followed by rests) and VC on Great octave B 8<sup>th</sup> and CB on small octave B.

Bar 7 = N/A.

Bar 8 = D half-dim 7<sup>th</sup>.

Bar 9 = F half-dim 7<sup>th</sup>.

Bar 10 = N/A.

Bar 11 = D half-dim 7<sup>th</sup>.

Bar 12 = ??. B/D/F/Ab/Eb.

Bar 13 = ?? D/Ab/C/G.

Bar 14 = D half-dim 7<sup>th</sup>.

Bar 15 = ??

Bars 16-19 = F half-dim 7<sup>th</sup>. *Lento*. [:57]

Clarinets play *sff* on small octave Eb/F/Ab dotted half notes tied to such notes thru Bar 18. In Bar 17, stopped horns play *ff* on Ab/Cb/Eb/F (f’) dotted half notes tied to end Bar 19 > *p* and held fermata. Also in Bar 17, violins I are fingered trem fortissimo between Line 1 Eb to F dotted half notes (repeat next bar only) while violins II are fingered trem between Line 1 Cb to Eb dotted half notes and viole on small octave Ab to Cb. VC/CB are *sff* > on Great octave F dotted half notes tied to next bar.

*Chord Frequency Analysis:*

At least 68% of the chords are half-diminished sevenths.



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“The Chase” R8/pt 4 *Allegro con brio* in C time. 31 bars, :45, pages 58-61.  
Located on track # 29. Very exciting cue!

Bars 1-25 = N/A.

Basically a linear (horizontal driven), non-chord cue. Flute/oboe play fortissimo on Line 1 C#-D-D#-E quarter notes to (Bar 2) C#-C# 16ths (rinforzando on the first strike), followed by an 8<sup>th</sup> rest. Then we find D-D 16ths (rinforzando on the first D note), followed by an 8<sup>th</sup> rest. Then we find D#-D# (with an 8<sup>th</sup> rest) to E-E 16ths (with a rest). Clarinets and violins play “3” triplet 8ths Line 1 C#-B-G to next crossbeam connected “3” figure of C-B-G to D#-B-G to E-B-G. In Bar 2, the clarinets play two G/B/C# 16ths (rinforzando to staccato), followed by an 8<sup>th</sup> rest. Then they play G/B/D (with a rest) to G/B/D# and then G/B/E. Viola/violins play the same pattern in combination. Incidentally, viola in Bar 1 play bowed trem quarter notes *ff con forza* Line 1 C#-D-D#-E. VC/CB are pizzicato on ascending quarter notes starting Great octave G-A-B-C (repeated in Bar 2). In Bar 3, the VC/CB pluck A-B-C-D quarter notes (repeated in bar 4). In Bar 5, they pluck B-C-D-E quarter notes (repeated next bar). The bass clarinet plays the same notes as VC/CB.

In Bar 3, the flute/oboe play rising quarter notes Line 1 D#-E-F#-G to (Bar 4) the same notes but as 16<sup>th</sup> notes (see Bar 2 description). In Bar 5, they play F#-G-G#-A, etc. Clarinets and violins in Bar 3 play “3” triplet descending figures D#-C-A to E-C-A to F#-C-A to G-C-A, etc. In Bar 5, they play F#-D-B to G-D-B to G#-D-B to A-D-B triplets.

Incidentally, horns play in Bars 2, 4, and 6. In Bar 2, they play the same triplet 8<sup>th</sup> note chords as the clarinets/violins. So G/B/C# to G/B/D, and so forth.

In Bar 7 [ :09 ], stopped horns play B/C/E/B (b<sup>7</sup>) rinforzando quarter notes legato to A/A (small and Line 1 A notes) 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest), and then G/A/C/G rinforzando quarter notes legato to F#8<sup>th</sup>s (followed by an 8<sup>th</sup> rest). The flute, oboe and clarinet I play Line 1 B quarter note legato to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and then G quarter note to F# 8<sup>th</sup> (with an 8<sup>th</sup> rest). Clarinet II plays Line 1 E to Line 1 C half notes, and III plays middle C down to A half notes. The bass clarinet plays Line 1 A down to D half notes *ff* (*molto sost*). Violins play descending “3” triplet 8<sup>th</sup> Line 1 B-E-C to A-E-C to G-C-A to F#-C-A. Viola play descending bowed trem quarter notes Line 1 B-A-G-F#. VC play small octave A half note legato down to D half note. The CB is pizzicato fortissimo on small octave A quarter note let vibrate (followed by a quarter rest) down to D quarter note (followed by a quarter rest). In Bar 8, the flute/oboe/clarinet I play A rinforzando quarter note legato to G 8<sup>th</sup> (with an 8<sup>th</sup> rest) to F# quarter to E 8<sup>th</sup> (8<sup>th</sup> rest



follows) to (Bar 9) G quarter to F# 8<sup>th</sup> (rest) to E quarter to D 8<sup>th</sup> (with an 8<sup>th</sup> rest). Violins play "3" triplet 8ths A-D-B to G-D-B to F#-B-G to E-B-G. In Bar 9, they play G-C-A to F#-C-A to E-C-A to D-C-A. Etc.

In Bar 10 [:13], violins I play triplet 8ths middle C#-C#-C# to D-D-D to D#-D#-D# to E-E-E to (Bar 11) C# 8<sup>th</sup> on the down-bow (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> on the down-bow (8<sup>th</sup> rest) to D#, and then E. Violins II play these patterns on small octave B triplet 8ths only in Bar 10 to (Bar 11) B 8<sup>th</sup> on the down-bow (8<sup>th</sup> rest) to three more B 8ths in that pattern. Violins play small octave G-G-G triplets to (G down-bow 8ths as given. VC/CB are pizzicato on rising quarter notes Great octave G-A-B-C (repeated Bar 11) and then A-B-C-D (repeated Bar 13). Horns play G/B/C# figures. After a "3" triplet 8<sup>th</sup> rest, they play two G/B/C# triplet value 8ths. Then, in the same pattern, G/B/D to G/B/D# to G/B/E. Etc.

Handwritten musical score for "Chase" by Phil Welch. The score is written on ten staves, labeled SL, Ob, I, Cb, PCL, Hr, Hn, 1, 2, V, VC, and Cb. It features complex rhythmic patterns, including triplets and 8th notes, with various annotations and markings. The title "Chase" is written at the top left. The score is hand-copied by Phil Welch, as indicated by the signature in the center. Red circles with numbers 14 through 20 are visible at the bottom of the staves.

In Bar 16 [:22], most of the orchestra plays two 16ths followed by an 8<sup>th</sup> figures. The flute/clarinet I/violins I play B-B (Line 2 for flute and clarinet, Line 1 for violins I) to (after an 8<sup>th</sup> rest) A-A (8<sup>th</sup> rest) to G-G to F#-F# to (Bar 17) A-A again to G-G to F#-F# to E-E to (Bar 18) G-G to F#-F# to E-E to D-D. The oboe/violins II play E-E to E-E to C-C to C-C to (Bar 17) D-D to D-D to B-B to B-B to (Bar 18) C-C 16ths played 4X (with



the 8<sup>th</sup> rests between each figure of course). Clarinets III-II play Line 2 C/E to C/E to BA/C to A/C, etc. Horns play middle C/E/B to C/E/A, etc. The bass clarinet/VC/CB play *sff* and *rinforzando*-marked half notes small octave (Line 1 for bass clarinet) A down to D down to (Bar 17) G down to E up to (Bar 18) A down to D half notes.

In Bar 19 [:26], the flute/oboe/clarinet I/horns I-II play forte crescendo on ascending quarter notes middle C#-D-D#-E to (Bar 20) D#-E-F#-G to (Bar 21) F#-G-G#-A to (Bar 22, now without the horns) 8<sup>th</sup> notes Line 2 C#-D-D#-E to D#-E-F#-G to (Bar 23) F#-G-G#-A to Line 3 C#-D-D#-E to (Bar 24) D#-E-F#-G to F#-G-G#-A (a'''). Altri clarinets and horns play G/B whole notes to (Bar 20) A/C whole notes to (Bar 21) B/D whole notes. Violins I play "3" triplet figures of Line 1 C# quarter note to B 8<sup>th</sup>, and then D quarter to B 8<sup>th</sup>, and then D# quarter to B 8<sup>th</sup>, and then E quarter to B 8<sup>th</sup>, etc. Violins II play similarly on small octave G quarter up to B 8<sup>th</sup> played 4X. Viole play *ff* on middle C# quarter note (normal value) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D# quarter to E 8<sup>th</sup>, etc etc. VC/CB play Great octave A quarter to A 8<sup>th</sup> (8<sup>th</sup> rest) to B quarter to C 8<sup>th</sup> to (Bar 20) A to B, C to D to (Bar 21) B to C, D to E notes. In bar 22, violins I are now "3" triplet bowed trem quarter notes Line 2 C#-D-D# to E-F#-G to (Bar 23) G#-A-C# to D-D#-E to (Bar 24) F#-G-F# to G-G#-A. Violins II play similarly but starting Line 1. Viole play bowed trem quarter notes Line 1 C#-D-D#-E, etc. VC play small octave A quarter to A 8<sup>th</sup> (with an 8<sup>th</sup> rest) to A quarter to middle C 8<sup>th</sup> (8<sup>th</sup> rest), etc. Horns play as the VC but as chords G/B/C# quarter notes to D 8<sup>th</sup>, etc.



Handwritten musical score for a symphony, featuring staves for various instruments including strings, woodwinds, and brass. The score includes dynamic markings like "Charp", "ff", "sost", and "dim". A handwritten note "Sthand-repied by Bill Wrehol" is visible. The score is numbered 25 through 31 at the bottom.

Bars 25-27 = C half-dim 7<sup>th</sup>. [:35]

Horns sound loudly *ffff* and then decrescendo on rinforzando dotted half notes Line 1 C/Eb/Gb/Bb (repeat next two bars). After a quarter rest, the flute plays fortissimo on "3" triplet staccato 8ths Line 2 Bb-Bb-B played 3X (repeat next two bars) while the clarinets play as such on Line 2 C/Eb/Gb. After a quarter rest, the violins play "3" 8<sup>th</sup> note triplet figures Line 1 Db-C-C to C-Bb-Bb (followed by a quarter rest). Repeat next two bars. After a half and a quarter rest, the oboe plays the rinforzando middle C quarter note to (Bar 26) C quarter note (quarter rest) to C quarter note (repeat next bar) while the bass clarinet play as such on small octave A quarter notes, viole on small octave C, and VC/CB on A/C.

Bar 28 = N/A.

The bass clarinet plays *fff* (*sost*) on small octave F# whole note tied to whole note next bar, while CB play as such on Great octave F# whole notes. The viole play small octave C and VC on Great octave C whole notes tied to Bar 29.

Bars 29-31 = Eb min (Eb/Gb/Bb).

The violins play Db-C-C 8ths to C-Bb-Bb 8ths (followed by a half rest) to (Bar 30) Db-C-C 8ths (followed by a quarter and half rest). After a half rest in Bar 29, the clarinets play *ff* (*sost*) on small octave Eb/Gb/Bb [written F/Ab/C] half notes tied to whole notes next two bars (held fermata in end Bar 31).

### Chord Frequency Analysis:

While some familiar (for this score) chords are heard in passing, such as the A min/9 and G maj/9, overall this cue does not lend itself well to a frequency analysis. What clear chords are seen then are split between the half-dim 7ths and Eb minor chords.

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“Sleep” R8/pt 5 *Lento* in  $\frac{3}{4}$  time. 15 bars, :50, page 62. Located track # 30.

Bars 1-15 = N/A overall. In the grace bar, the muted violas play small octave E quarter note forte crescendo to (Bar 1) B dotted quarter note to D-C-F descending 8<sup>th</sup> notes up to (Bar 2) A quarter note, etc. After a quarter rest in Bar 1, VC/CB play *mf* > on Great octave A half note tied to quarter note next bar to Bb half note tied to quarter note next bar, etc. In Bar 4, 8 violins I and 8 violins II play *molto tranquillo* on a passage thru Bar 12. Then the V/VC/CB return for the final three bars. Overall, the G min 7/11 (G/Bb/D/F/C) and G min 7<sup>th</sup> tonalities are heard more in passing, especially Bars 4 – 13.

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“The Decision” R9/pt 1 *Lento assi* in  $\frac{3}{4}$  time. 22 bars, 1:00, page 63. Located in track # 30 starting at :54. Muted violins and violas only.

Bars 1-4 = N/A

In the grace bar, the top staff of violins II play Line 2 E quarter note *pp* < up to (Bar 1) B dotted half note decrescendo.. The bottom staff violins II also plays the



Line 2 B dotted half note. After a quarter rest, the top staff of violins I play Line 2 E up to B quarter notes to (Bar 2) A dotted half note (also bottom staff A note). Etc.

Bar 4 = D half-dim 7<sup>th</sup>.

Bar 5 = G Dom 7<sup>th</sup> (G/B/D/F).

Bar 6 = F half-dim 7<sup>th</sup>.

Bar 7 = F maj 7<sup>th</sup>.

Bar 8 = B half-dim 7<sup>th</sup>.

Bar 9 = E Dom 7<sup>th</sup> (E/G#/B/D).

Bar 10 = A min 7<sup>th</sup>.

Bar 11 = D Dom 7<sup>th</sup> (D/F#/A/C).

Bar 12 = ??.

Bar 13 = E min/9<sup>th</sup> (E/G/B/F#).

Bar 14 = A min 7<sup>th</sup>.

Bars 15-17 = ??.

Bar 18 = F half-dim 7<sup>th</sup>.

Bar 19 = D half-dim 7<sup>th</sup>.

Bar 20 = C# half-dim 7<sup>th</sup>.

Bar 21 = A half-dim 7<sup>th</sup>.

Bar 22 = N/A.

Violins I play Line 2 B dotted half note held fermata fortissimo. Violins II play Line 1 E/B dotted half notes, and violas play small octave E.B notes.

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“Finale” R9/pt 2 *Lento (molto triste)* in  $\frac{3}{4}$  time. 35 bars, 1:14, pages 64-67.  
Track # 31.

Bar 1 = C# half-dim 7<sup>th</sup>.

The flute plays *pp* < > on Line 1 B dotted half note down to G dotted half note. Clarinets play middle C#/E/G half notes to (Bar 2) A/C/Eb dotted half notes.

Muted violins II play Line 2 B quarter note down to D# to E quarter notes.

Bar 2 = A half-dim 7<sup>th</sup>.

Violins I take over playing *pp* < on Line 2 G quarter note on the up-bow down to B to C quarter notes.

Bar 3 = F# half-dim 7<sup>th</sup>.

The flute plays Line 1 E dotted half note to (Bar 4) middle C, and clarinets play F#/A/C to (Bar 4) D/F/Ab dotted half notes. Violins II play E down to G# to A quarter notes.

Bar 4 = D half-dim 7<sup>th</sup>.

Violins I play C down to E to F quarter notes.

Bar 5 = N/A.

Clarinets play F/F/B dotted half notes (flute silent). Violins II play Line 1 A-C#-D quarter notes.

Bar 6 = C# half-dim 7<sup>th</sup>.

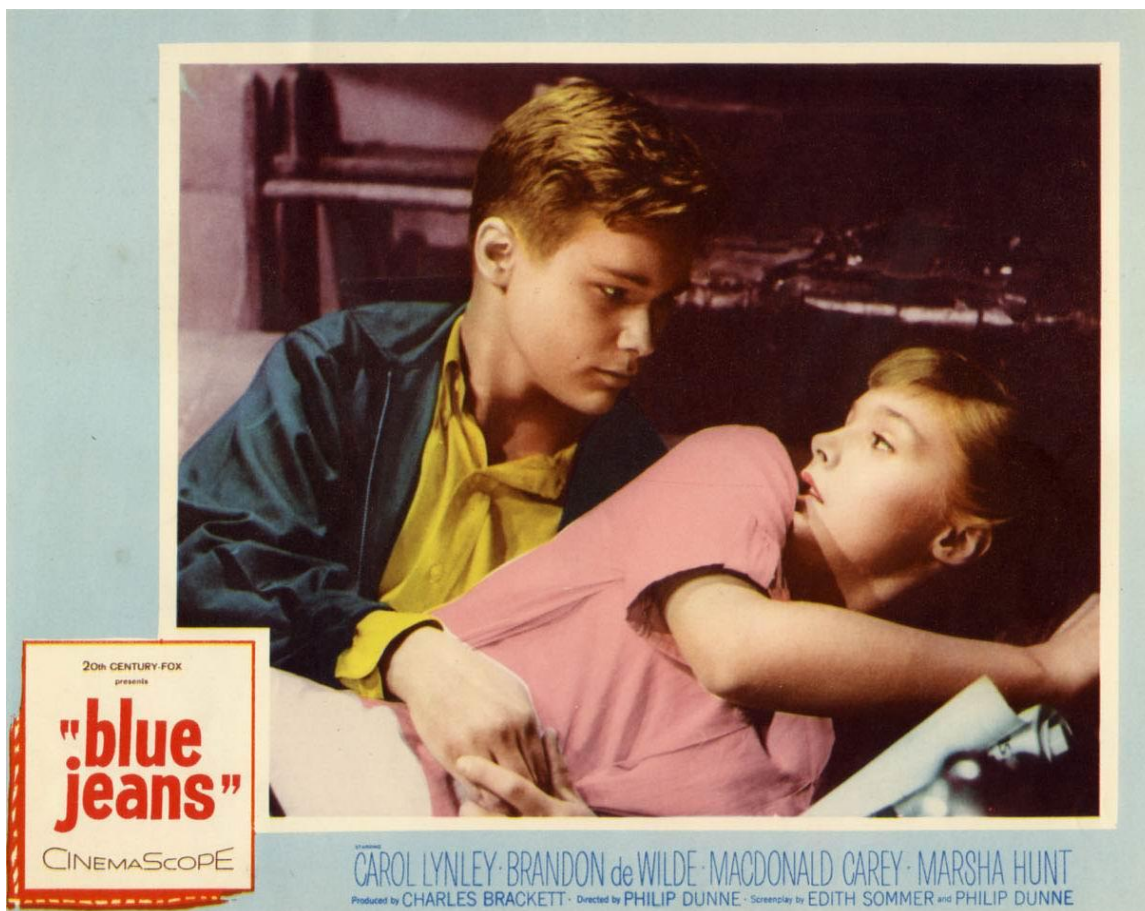
Violins I play rising quarter notes Line 1 E-G-B while violins II play G/B small octave dotted half notes to (Bar 7) A/C notes. Muted violas play small octave C#/E dotted half notes to (Bar 7) Eb/G.



Bar 7 = A half-dim 7<sup>th</sup>.

Bar 9 = F# half-dim 7<sup>th</sup>.

Bars 10-11 = N/A.



Bar 12 = G maj/9<sup>th</sup> (G/B/D/A).

Bar 13 = E min/9<sup>th</sup> (E/G/B/F#).

Bars 14-18 = ??.

Bars 19-20 = C# half-dim 7<sup>th</sup>.

Bars 21-22 = A half-dim 7<sup>th</sup>.

Bar 23 = G maj 7<sup>th</sup> (G/B/D/F#).

Bar 24 = N/A.

Bars 25-26 = D half-dim 7<sup>th</sup>.

Bar 27 = ??.

Bar 28 = C maj.

Bars 29-30 = F# half-dim 7<sup>th</sup>.

Bar 31 = ??.

Bar 32-34 = G maj.

Bar 35 = N/A.

The clarinets, bass clarinet, horns, violins, and viole settle on small octave G dotted half note *sff* held fermata. VC/CB play the Great octave G dotted half note held fermata.



*Chord Frequency Analysis:*  
62% half-dim 7ths  
23% major  
About 4% each the other chords.

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